

The Illustrated **LONDON NEWS**

AUGUST 1982 95p

Welcome to Prince William



Full guide to what's on in August starts page 64

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The Illustrated LONDON NEWS

Number 7009 Volume 270 August 1982



The Prince of Wales is congratulated on the birth of his son, Prince William.

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Some of the new prince's forebears.



The work of a Parnham House student.

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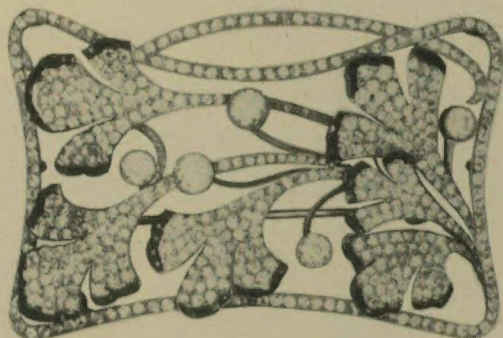
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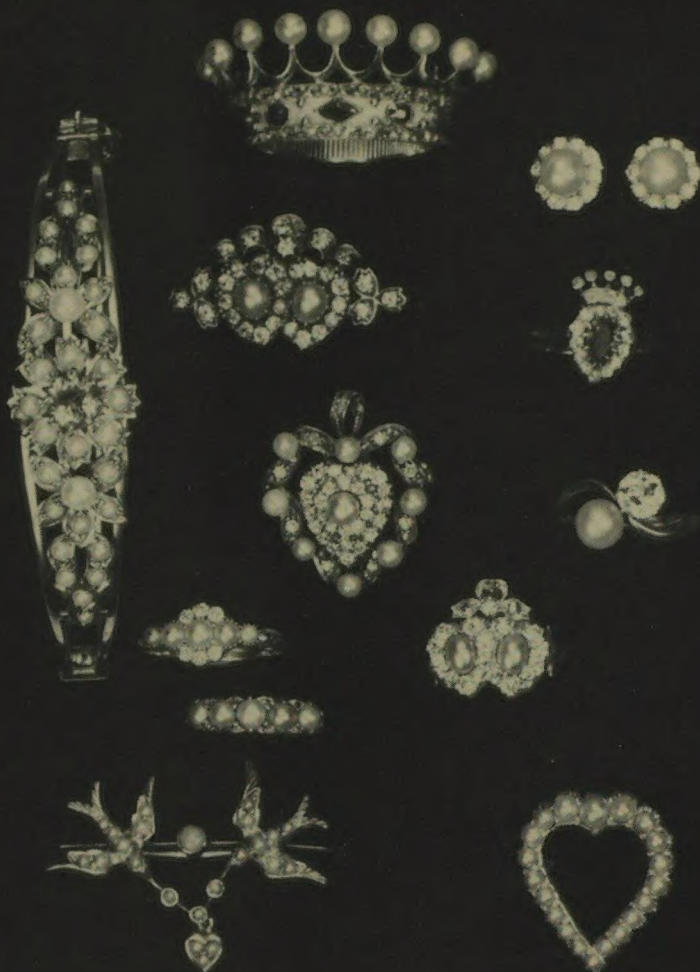
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BRIEFING

An informed, comprehensive guide to entertainment and events in and around the capital.

CALENDAR

A day-by-day selection of the month's highlights.

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OUT OF TOWN ANGELA BIRD

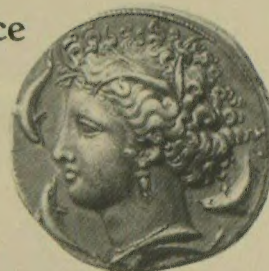
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Edited by Alex Finer

Researched by Angela Bird and Miranda Madge

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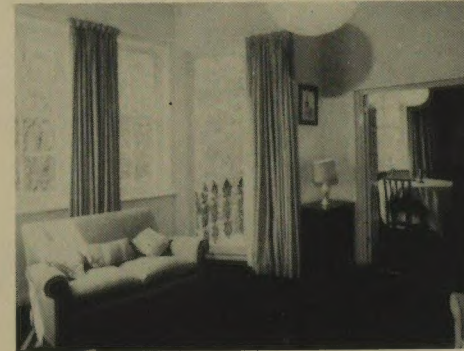


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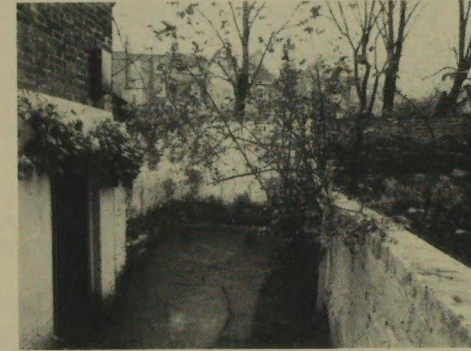


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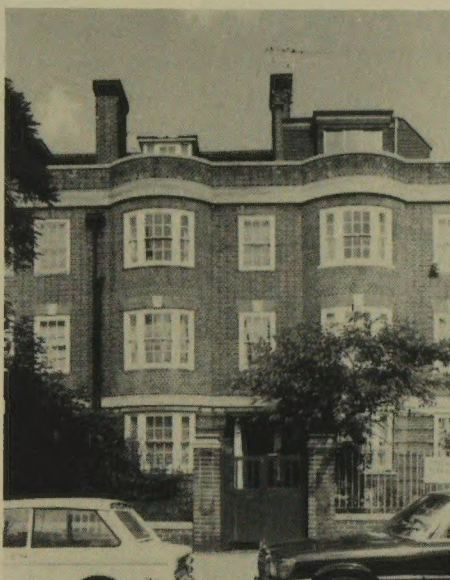
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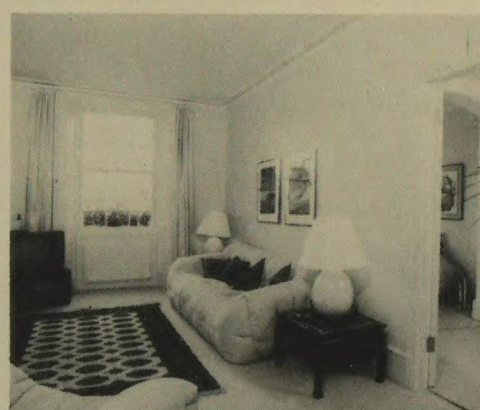
A spectacular and very rare apartment. Featuring unparalleled views over Kensington Gardens. The accommodation is really gracious, with large, well proportioned rooms, ideal for entertaining. Two vast Reception Rooms, 5 Bedrooms, 2 Bathrooms, Kitchen, Cloakroom. Lift, Porterage. Leasehold 29 years, extendable to 120 years.
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ELDON ROAD W8

A substantial residence recently redesigned to include a magnificent studio reception room and a penthouse bedroom suite. The house is in immaculate order throughout and has the benefit of a beautiful 60' garden, recently featured in Country Life magazine. The property is situated just south of Kensington Gardens, with excellent shopping and transport facilities close to hand.

Impressive entrance hall, 4 reception rooms, 5 bedrooms, 4 bathrooms, shower room, cloakroom, kitchen/breakfast room, conservatory, garden, balconies, central heating.

PRICE £575,000 FREEHOLD



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A very pretty family house facing south and situated in one of the finest locations off the Kings Road and Fulham Road and is in superb decorative order throughout. It has the benefit of front and rear gardens and a detached garage with remote control.

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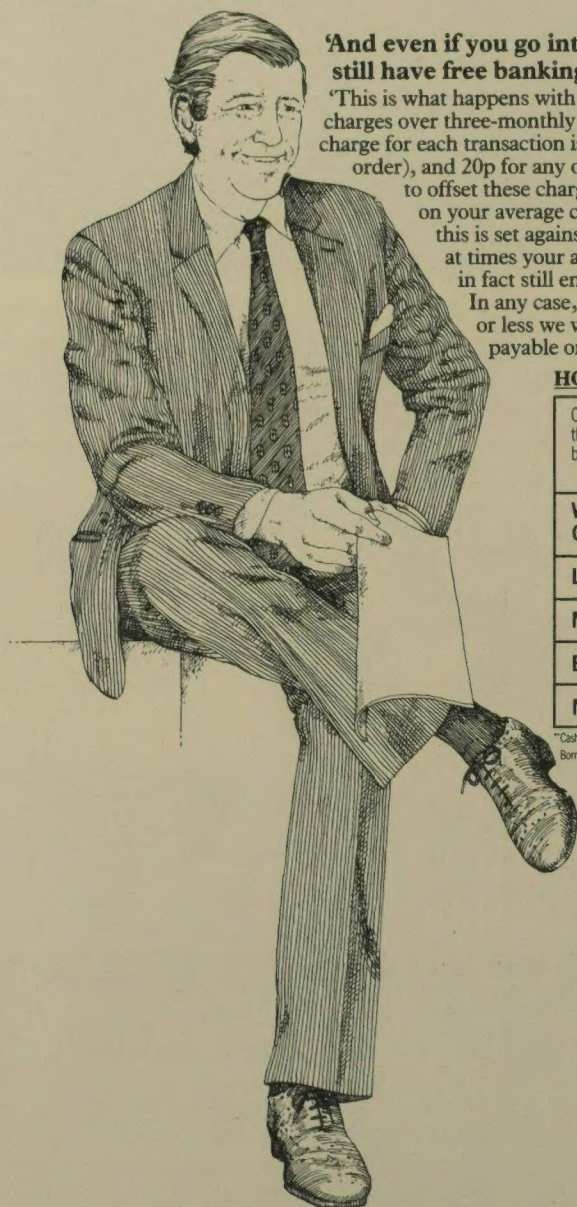
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Off the rails

Trade union mulishness and reluctance to join the late 20th century have played no small part in the long-running tragedy of British Rail. But, as we showed in an extensive article, "The Future of British Railways", in our April issue, the current nadir in BR's fortunes results from a number of causes. Nationalization on December 31, 1947, led to a scramble for positions and a determination to defend them against all comers, notably progress. The railways were starved of investment funds. Positions became further entrenched. As wages rose generally, railwaymen pressed for increases based on what the nation rather than the railways could be thought to afford. There was some modernization and a good deal of demanning, however. Dr Beeching swung his axe on routes and stations.

Not surprisingly, railwaymen felt threatened by the lack of faith shown in the industry's future by successive governments, and men who feel threatened are not easily persuaded to abandon the security of hallowed but outmoded practices. Passengers became disgusted by the poor and often filthy services, and commuters formed clubs to fight British Rail's reflex of bumping up fares when the financial deficit yawned wider. More and more of them took to their cars.

Yet hope burgeoned when it was decided that there should be no further closures on the ground of unprofitability. Inter-City lines, many now electrified, provided a fast and clean contrast to ever more crowded motorways. To compete with the coaches which helped clog the roads, cheaper fares were introduced. It was almost possible to believe that the age of the train, as the television advertisements wistfully call it, might be around the next bend.

All such hopes for the future must have withered under the blows suffered by passengers and freight customers alike this year: in January, one-day strikes and no Sunday working by the Associated Society of Locomotive Engineers and Firemen; then the two-day national strike by the National Union of Railwaymen, aggravated by the halting of the London Underground; and finally the indefinite strike, by Aslef again, over flexible rostering, carried through with only pockets of defiance by drivers.

British Rail, which had earlier won from Lord McCarthy's independent tribunal confirmation that its plans for flexible rostering were practicable, and indeed that Aslef had an obligation to implement them, was not prepared to compromise further. The new work schedules were considered essential for the efficient modernization of a service expected to lose £165 million this year, even with public subsidies of some £1,000 million. Aslef, defending an agreement dating from 1919, was not prepared to



concede the proposed variations of one hour in the train-drivers' eight-hour day. There are few more inflexibly conservative bodies than a small craft union fighting for its life.

The travelling public once again reacted with stoicism and ingenuity: few failed to reach their workplace. Messrs Benn and Foot apart, Aslef's stand excited little public sympathy. But few can surely have thought that BR's stand on principle could justify the closure of the entire railway network. Equally, the Government's early decision to wash its hands of the dispute is open to question. The nation deserves an efficient railway system and a coherent plan to produce one. The Government bears some responsibility for ensuring that the dismal events of recent weeks are turned to some profit in achieving progress to that goal.

The intrusion

There are times when the experience of being English seems almost indigestibly rich. The summer of 1982 is such a time. First, in a campaign marked by great military valour, we flush the Argentine invader from a remote colonial outpost peopled by our kith and kin. Then the Princess of Wales, the nation's sweetheart, is blessed with the safe arrival of a royal son and heir. And now, against the background of a convulsed railway system, we are collectively rocked by the revelation that the Queen herself has been woken from her well-earned slumbers in Buckingham Palace by an intruder.

Once again news outstrips fiction. The intruder is said to have paid several previous

night-time calls to the palace, telling his wife that he was off to see his girl friend in SW1, Elizabeth Regina, who has, he explains, four children—like him—but is a bit older. On the fateful Friday, he shins up a drain pipe and climbs through a first-floor window. The Queen awakes to find a man dressed in a dirty T-shirt and jeans sitting on the end of her bed, blood dripping from a gashed hand, clutching a broken ashtray. She talks soothingly to him for a long 10 minutes and he asks for a cigarette. She calls a chambermaid and the intruder is removed. He could, we learn, have saved himself the trouble of climbing the drainpipe: unchained ladders had been left in the forecourt.

The Queen inevitably runs risks from attention-seekers, or worse, when fulfilling her public duties. When off-duty and on her own premises she may reasonably expect to sleep undisturbed. The saga, teetering on the edge of farce, could well have turned to tragedy. We cannot agree with one newspaper that the question of royal security, now being reviewed yet again but presumably with greater urgency, has become a national crisis. But the failures revealed by an incident which could have ended with a nation in mourning have rightly aroused the gravest concern. Human error on the part of the police guarding the palace can perhaps never be wholly eliminated. But even the least sophisticated burglar alarm goes off when a wired-up window is tampered with. The nation will not sleep soundly until it knows that the utmost vigilance and ingenuity have been deployed to safeguard the Queen and her peace of mind.

Monday, June 21

A son was born to the Prince and Princess of Wales at 9.03pm at St Mary's Hospital, Paddington. He weighed 7lb 11oz.

London's Underground was severely disrupted as train drivers were sent home for refusing to work new timetables. On June 25 an indefinite strike was declared.

Spain postponed the planned opening of the frontier with Gibraltar and talks on the future of the Rock as a result of the Falklands crisis.

Fighting began again on the outskirts of Beirut between Palestinian guerrillas and Israeli troops and Israeli jets attacked Syrian gun positions. Heavy civilian casualties were reported.

Baghdad announced that Iraq would withdraw all its troops from Iran; but Ayatollah Khomeini said that the war would continue in spite of this until "other conditions" were met.

Tuesday, June 22

The appointment of a retired general, Reynaldo Bignone, as President of Argentina from July 1 was announced. Air force and naval chiefs were among many who resigned from the government, as did the Foreign Secretary, Nicanor Costa Mendez: they had favoured a civilian appointment.

Prime Minister Margaret Thatcher flew to the United States to address the United Nations and to have talks with President Reagan at the White House.

It was announced that Sir Oliver Wright, 61, would succeed Sir Nicholas Henderson as British ambassador to Washington in the autumn.

Israeli Prime Minister Menachem Begin ended a two-day visit to Washington where he had talks with President Reagan and Secretary of State Alexander Haig about the conflict in Lebanon.

An Air India Boeing 707 crashed while landing at Bombay airport, killing 19 people and injuring 24.

John Hinckley was acquitted of charges of attempted assassination of President Reagan and others by reason of insanity and was committed to a psychiatric hospital.

Wednesday, June 23

The Secretary of State for the Social Services, Norman Fowler, replaced six regional health authority chairmen who had criticized the Government's handling of the health service pay dispute. A widespread series of sympathy strikes in mines, factories, public utilities and government offices accompanied the fourth 24-hour strike by NHS workers.

The Labour Party's national executive voted by 16-10 with one abstention to set up a register of approved groups within the party, and gave Militant Tendency, which would not as constituted qualify for inclusion, three months to conform with the constitutional requirements. Tony Benn immediately issued a declaration against the register.

The Old Vic Theatre was sold for £550,000 to Edwin Mirvish, a Canadian businessman, who planned to spend more than £1 million on restoring it.

Thursday, June 24

Labour retained their seat in the Coatbridge and Airdrie by-election with a majority reduced from 15,156 to 10,090 over the Conservative candidate.

The crippled landing ship *Sir Galahad*, damaged and set on fire at Bluff Cove, was towed out to sea off the Falklands and sunk as a war grave.

Production of *The Times* was stopped because of a dispute over electricians' pay, which after two days went to arbitration.

Friday, June 25

America's Secretary of State, Alex-



ander Haig, resigned. His successor was named as George Shultz, 61, a former Treasury Secretary.

The former governor of the Falklands, Rex Hunt, returned to Stanley as the Islands' Civil Administrator.

24 nurses were injured when a 200lb IRA car bomb exploded near a hostel in Belfast.

Following the resignation of the Lebanese Prime Minister, Shafiq Wazzan, the government broke up as Israel stepped up military pressure on and bombardment of Beirut. A new ceasefire was later announced by the US mediator Philip Habib.

After attacks by armed men on the homes of Zimbabwe's Prime Minister Robert Mugabe and another minister, the opposition leader Joshua Nkomo, who was dismissed from the coalition government in February, condemned those responsible for the continuing unrest in the country, which had cost more than 30 lives in the previous three months.

Sunday, June 27

At least six people died in storms and floods which swept Britain over the weekend.

The Israeli air force showered leaflets on Beirut urging the population to flee and escape from further bombardment. Among Israeli demands were the exile of all Palestinian guerrillas from the city and control of their camps by the Lebanese army.

The American space shuttle Columbia lifted off on its fourth and final test flight.

Monday, June 28

The NUR called a national rail strike and few trains ran, though between 25 and 30 per cent of the NUR staff ignored the strike call and turned up for work. At the NUR annual conference the executive's strike decision was overturned by members by 47 votes to 30 and the next day the strike was suspended so that the pay and productivity deal could be referred to Lord McCarthy's Railway Staff Tribunal. The Underground strike was also suspended later in the day.

Three British journalists—Simon Winchester, Ian Mather and Tony Prime—held in southern Argentina since April 13 on charges of spying were freed on bail of about £3,000 and told they could leave the country.

The USSR cut by two-thirds telephone links between Russia and Britain and the West.

A massive blast damaged 300 homes in a Roman Catholic district of Belfast as a 700-1,000lb bomb in a parked van was detonated by army technicians.

The second Cornhill Test Match between England and India was abandoned as a draw because of rain.

Tuesday, June 29

Negotiations to persuade the PLO to withdraw from Lebanon collapsed after Israel rejected the PLO's demand for a continued political and military presence in the country. The EEC leaders at a summit conference in Brus-

sels agreed that the PLO must be associated with negotiations on the long-term future of the Middle East.

An Iraqi statement claimed that all Iraqi troops had been unilaterally withdrawn from Iran but were on full alert on the border between the two countries.

Pierre Balmain, the couturier and dress designer, died aged 68.

Wednesday, June 30

The British Government took powers to permit British-based companies to ignore President Reagan's embargo on supplies and aid for the construction of the USSR's 3,600 mile Siberian gas pipeline into Western Europe, designed to cover British subsidiaries of American firms.

Thursday, July 1

The former Conservative Prime Minister, Edward Heath, raised strong objections in the House of Commons to Mrs Thatcher's plans for an inquiry into the events preceding the invasion of the Falklands which would examine the actions of previous administrations.

The Secretary of State for Defence, John Nott, announced a large programme of aircraft and warship building going well beyond replacement of equipment lost in the Falklands operation.

General Reynaldo Bignone was formally invested as the new President of Argentina.

Friday, July 2

Roy Jenkins was elected as the first leader of the SDP which he helped to found in March, 1981. A postal ballot of members produced a 75.6 per cent response, giving Mr Jenkins, who is 61, 26,256 votes (55.7 per cent) against 20,864 (44.3 per cent) for his only opponent, Dr David Owen, who is 44.

Saturday, July 3

Train drivers belonging to Aslef began an indefinite strike at midnight.

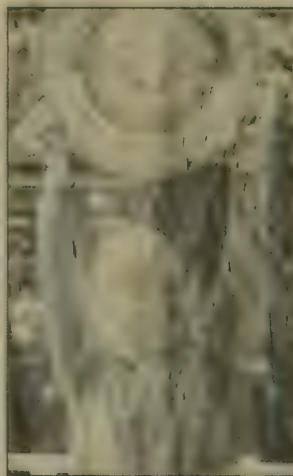
Commander Christopher Wreford-Brown, returning from the south Atlantic, said that his nuclear-powered submarine *Conqueror* had sunk the Argentine cruiser *General Belgrano* because it and its two attendant destroyers were armed with Exocet missiles.

Sunday, July 4

About 85 train drivers defied Aslef's strike call and around 130 trains ran, out of a normal 6,000.

Barry Prudom, who since June 17 had killed two policemen and a civilian, was shot dead by police marksmen at Malton, North Yorkshire, after holding a family hostage for two days.

Jimmy Connors of the USA, Wimbledon champion in 1974, regained the title when he defeated the holder, his compatriot John McEnroe, 3-6, 6-3, 6-7, 7-6, 6-4 in a four-hour, 14-minute



final. Ladies' singles champion was Martina Navratilova of the USA, who beat the defending champion Chris Lloyd 6-1, 3-6, 6-2. The men's doubles champions were Peter McNamara and Paul McNamee, who beat the holders John McEnroe and Peter Fleming 6-3, 6-2 in a final reduced to the best of three sets; Martina Navratilova and Pam Shriver retained the women's doubles title, beating Kathy Jordan and Ann Smith 6-4, 6-1; and the mixed doubles title went to Kevin Curren and Ann Smith, who beat John Lloyd and Wendy Turnbull 2-6, 6-3, 7-5.

Monday, July 5

The appointment of Lord Franks, 77, a former ambassador in Washington and chairman of Lloyd's Bank, to head the inquiry into the Argentina invasion of the Falklands, was widely welcomed.

550 out of 16,000 train drivers rostered for work reported for duty. Ray Buckton, Aslef's general secretary, said the strike had received "excellent support" from his members.

England were knocked out of the World Cup after a goal-less draw in Madrid against Spain. English supporters were struck by baton-wielding Spanish police in incidents during and after the game.

Tuesday, July 6

President Reagan announced that he had agreed "in principle" to send some American troops (up to 1,000 men, according to White House officials) to assist the evacuation of about 6,000 PLO guerrillas from west Beirut.

Mrs Thatcher announced that the other members of the Falklands inquiry committee would be: Lord Watkinson. Lord Barber (both former Conservative ministers); Lord Lever and Merlyn Rees (former Labour ministers); and Sir Patrick Nairne, a former senior civil servant with Defence and Cabinet Office experience.

Wednesday, July 7

The artillery and rocket duel between Palestinian guerrillas in west Beirut and Israeli forces encircling it resumed as President Reagan's envoy, Philip Habib, sought an agreement permitting the evacuation of the Palestinians.

A committee of inquiry under Sir John Megaw recommended *inter alia* that market forces should have greater play in determining civil service salaries. The recommendation drew a hostile reaction from civil service trade union leaders.

In south London police seized forged £20 notes with a face value of £5,500,000 after stopping a gold-coloured Rolls Royce and raiding several houses.

David Moorcroft, 29, of Coventry, knocked 5.78 seconds off the world 5,000 metres record in Oslo.

Thursday, July 8

As the strike of Aslef train drivers continued, Clifford Rose of the British Railways board said "other action"

would have to be considered if there were not a massive return to work during the following week. BR sources indicated striking drivers might be dismissed.

Mrs Thatcher told the Commons that the bodies of British servicemen buried in the Falklands would be brought back to Britain if their families so wished.

ICI announced that it is taking the Government to the High Court over its taxation policy on chemical feedstocks, which would grant tax concessions for the use of ethane from the North Sea. The company contends that these contravene the Treaty of Rome and threaten the future of its petrochemicals business at Wilton on Teesside.

Friday, July 9

153 people—all passengers and the crew, and eight on the ground—were killed when a Pan-Am Boeing 727 airliner crashed on houses shortly after taking off from New Orleans airport during a thunderstorm.

For the first time during the Aslef train-drivers strike the number of drivers reporting for duty was lower than on the previous day.

It was announced that Sir Michael Edwardes would become executive chairman of Mercury, a consortium licensed to compete with British Telecom, after relinquishing the chairmanship of British Leyland at the end of the year.

Sotheby's, the auctioneers of works of art, announced that they had made a pre-tax loss of £1.5 million in the six months to February compared with a profit of £4.3 million in the same period last year.

Britain had a visible trade deficit of £35 million in May as imports continued to rise, damaging chances of an economic recovery despite favourable interest rates and a strong pound.

Saturday, July 10

Michael Foot, the Labour Party leader, accused the management of British Rail of engineering a national strike with government backing. The Conservatives wanted to smash the union and create a servile work force, he said in a speech at the Durham Miners' Gala.

Flight Lieutenant Jeffrey Glover, a Harrier pilot who became Britain's only prisoner of war in the Falklands fighting after being shot down near Stanley, returned home.

The Israelis allowed three lorries with 75 tons of supplies into west Beirut, as their siege and the bombardment of PLO positions continued.

Sunday, July 11

SS *Canberra*, the P & O liner used as a troopship in the Falklands conflict, arrived at Southampton with 2,500 marines on board to a spectacular welcome from an armada of small boats and tens of thousands of relatives, friends and other well-wishers.

After several break-ins at Buckingham Palace, it was announced that an inquiry into security there would be headed by John Dellow, an assistant commissioner of the Metropolitan Police. A Buckingham Palace spokesman did not deny a newspaper report that one intruder had reached the Queen's bedroom early one morning. She talked to him quietly for some 10 minutes as he sat just 6 feet away before she was able to summon assistance, the report said.

Beirut experienced its heaviest shelling since the Israelis encircled the city four weeks earlier.

Italy beat West Germany 3-1 to win the World Cup in Madrid.

An emergency meeting of the Organization of Petroleum Exporting Countries in Vienna ended without agreement either on prices or the amount to be produced.

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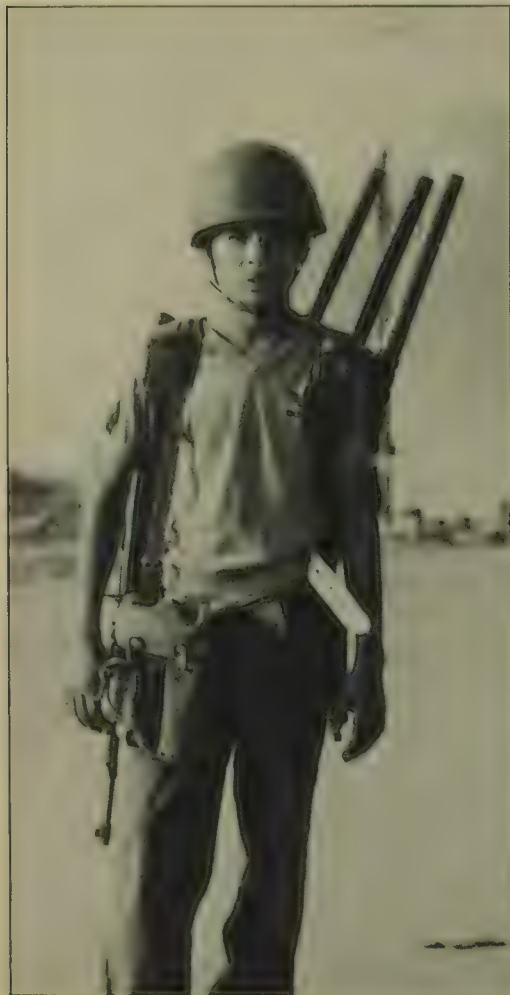
High stakes in Lebanon: Having earlier smashed Palestinian guerrilla strongholds in south Lebanon, Israel's forces tightened their grip there and on the Beirut-Damascus road after fierce clashes with Syrian troops, and continued their bombardment and siege of west Beirut, last redoubt of some 6,000 Palestinian guerrillas. Ceasefires came and went as President Reagan's envoy Philip Habib strove to negotiate acceptable terms for the Palestinians to leave the city. With the Christian Phalange forces helping Israel's, what remained of Lebanon's National Salvation Council crumbled amid the feuds of the country's competing sects and factions. In Israel itself the treatment of detained Palestinians and the toll on Lebanese civilians prompted protests about Mr Begin's aims and methods. As both the United States and French governments offered troops to assist the evacuation of the still-defiant PLO, the fate of west Beirut, and Lebanon's future, looked precariously poised.



Top, rescue workers search for victims of a car bomb explosion in the Hamra area of west Beirut. Above, Israeli artillery in action against the Syrians.



Israeli soldiers, positioned on the Saida Heights about 5 miles from Beirut, watch the devastated city burn from the safety of their armoured vehicle.



REUTERS



A young Palestinian guerrilla in the suburbs of Beirut carrying a portable rocket launcher on his back.

Residents of west Beirut, attempting to escape the district, queue at a Lebanese Christian Phalange checkpoint in east Beirut, while people normally living there queue at another checkpoint to return to their homes.



REX FEATURES

Inhabitants of a refugee camp in Tyre amid the debris left when the camp was razed to the ground by the Israeli forces as they moved into Lebanon.



GAMMA FRANK SPENCER



GAMMA FRANK SPENCER



GAMMA FRANK SPENCER

The Saida internment camp where Israeli forces hold many Palestinians. As in other such camps the Palestinian prisoners are kept blindfold.

Centre, the PLO leader Yasser Arafat walking in the streets of Beirut, a gun in his hand. Above, Israeli Prime Minister Menachem Begin in the Knesset.



Falklands aftermath: The landing ship Sir Galahad, set on fire by Argentine war planes at Bluff Cove, was towed out to sea off the Falklands and sunk as a war grave.



A mass grave for Argentine soldiers who lost their lives at Port Darwin. Many Argentine dead still cannot be buried as they lie in their own minefields.



Islanders attend the funeral of the three women who died in a British artillery bombardment of Stanley. They were the only islanders killed in the conflict.

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PRESS ASSOCIATION



PRESS ASSOCIATION

Rex Hunt leaves RAF Brize Norton for the Falklands to take up his duties as civil commissioner.



PRESS ASSOCIATION

The hunter-killer submarine HMS *Conqueror* and the frigate HMS *Alacrity* come home to their bases at Faslane and Devonport unscathed, though *Alacrity* wore out the barrel of her 4.5 inch gun. *Conqueror*, which sank the Argentine cruiser *General Belgrano*, flies a Jolly Roger signifying the end of a "cloak and dagger" mission.



PRESS ASSOCIATION

The Prince of Wales talks with Royal Engineer Warrant Officer John Phillips, who lost an arm in an attempt to defuse a bomb on board HMS *Antelope*, during a visit to the Queen Elizabeth Military Hospital, Woolwich.



PRESS ASSOCIATION

Journalists Tony Prime and Ian Mather of *The Observer*, and Simon Winchester of *The Sunday Times*, arrive at Gatwick after being released on bail from an Argentine prison, where they were held for 77 days on spying charges.

WINDOW ON THE WORLD

Royal Opera House extension: The first stage in the Royal Opera House development scheme has been completed and was officially opened by the Prince of Wales on July 19. The long-acknowledged need to improve back-stage facilities for the members of both the opera and the ballet companies became a feasible possibility with the removal of Covent Garden market to Nine Elms in 1974. Land adjacent to the Opera House was bought by the Government and work started in September, 1979. The first stage consists of an extension built on to the back of the theatre, over what was formerly Mart Street, and reaching as far as James Street. So closely does it follow the style and spirit of Barry's original building that it will soon be impossible to distinguish new from old along the Floral Street façade. Contained within the extension are an opera rehearsal studio, two ballet studios, a chorus room, dressing rooms and an opera wardrobe. The cost of the first phase is £9.75 million, of which £9.53 million has been raised by an appeal. The largest single contribution, £2 million, came from the Government.



The first stage of the Royal Opera House development, fronting on James Street and housing the new opera rehearsal studio, top, ballet studios and dressing rooms.

The Banks bequest: After some months' deliberation, the National Trust has agreed to accept the bequest of Henry Banks, who died in August, 1981, consisting of the 17th-century mansion Kingston Lacy and its estate and contents, the prehistoric site at Badbury Rings, Corfe Castle, 7,000 acres on the Isle of Purbeck, Studland and Godlingston Heaths, Holt Heath and Holt Forest, which are of particular interest to natural historians, and 6 miles of coast including Old Harry Rocks. The delay in acceptance was caused not by any doubts about the quality of the bequest, described as one of the finest ever offered the Trust, but by financial considerations. Repairs and restorations at Kingston Lacy, which will include a new roof, stone repairs, eradication of dry rot and wood beetle, rewiring, overhaul of heating systems, installation of security systems, accommodation for the staff

and facilities for the public, together with urgent work on the superb picture collection, will cost over £1 million, and a similar amount will have to be spent on modernization of and improvements to cottages and farms on the estate. The Trust has to be sure that properties already owned by them do not suffer by the acquisition of further ones. In this case a £250,000 legacy was part of the bequest, but the rest of the money will be raised by the sale of one or two cottages each year, as they become vacant, and by sale of sites for building of not more than 20 acres, where such sales will not endanger the character of the surroundings. Wherever possible local people will be given first refusal on houses and cottages. The repairs to Kingston Lacy and its contents will, it is estimated, take about three years. The house was last open to the public in 1966.



Kingston Lacy, designed by Sir Roger Pratt and built by Sir Ralph Banks between 1663 and 1665. There were 19th-century alterations by Sir Charles Barry.



Old Harry Rocks and cliffs near Studland, Dorset, also part of the bequest.



Corfe Castle, bought by Sir John Banks in 1653, now left to the National Trust.

The politics of arms sales

by Norman Moss

"Step right up, gentlemen, step right up. Buy British and you buy quality. These Rapier missiles knocked those Argie Skyhawks out of the sky until every Argie pilot who came our way was a kamikaze pilot. What other ground-to-air missile can you buy that's proved itself like that? Come and look at this submachine-gun, the Sterling Spatchett Mark 5, weighs less than 9lb with its magazine full, and if you want to know how good it is ask the men who used it at Goose Green and Mount Kent. Or better still, ask the Argentine soldiers who were on the receiving end—if you can find any.

"Look at this helicopter, the Sea Lynx. In combat conditions in the Falklands winter it's had the best try-out that any such aircraft could have had, and it's come through with flying colours, as you might say. It's not cheap, but you don't get top quality at bargain basement prices, do you? And these Harriers—they shot down 30 Argentine planes, supersonic Mirages and Skyhawks. Place your order for these now because there's a queue of customers forming already."

John Nott did not address the audience in such a tasteless and undignified way when he opened the Arms and Equipment Exhibition at Aldershot. But he did refer to British battle success in the Falklands and his message to the customers, who came from 80 countries, was clear. Thanks to fortuitous events, some of the stuff on sale here was battle tested, and the battle is proving a good advertisement for the weapon makers.

Nor is it only British weapon manufacturers who are profiting. The Falklands conflict did wonders for the military reputation of the Exocet missile and the Etendard attack plane that carried it, and the manufacturers of these will not want for buyers.

Yet the Falklands experience might also give some pause to the arms salesmen and their enthusiastic backers in government, particularly ours. Our servicemen were killed by hardware supplied by our friends and allies. The United States, France, Italy, Germany and Israel have all contributed substantially to the Argentine armed forces, and we ourselves have sold Argentina destroyers, missiles and helicopters.

Any pause so far in the race to sell weapons has been fleeting. A recent study shows that international arms sales world-wide have doubled in the past decade. Sales by Britain and France have quadrupled. This study is *The Global Politics of Arms Sales* by Andrew Pierre, published under the auspices of the Rockefeller Foundation. In this, Pierre delineated recent significant trends in arms sales.

One is that before the 1970s most

weapons transfers were from one industrial country to another. Now 82 per cent of the purchasers are Third World countries. The biggest single market is the Middle East; much of the money that pours into the area from the industrialized countries in exchange for oil goes out again in exchange for weapons. Sales to Latin America have tripled over the past decade.

Another trend is the increasing sophistication of the weapons sold. Countries used to sell weaponry that was a generation behind that which their own services were using. Now most modern weaponry is sold as soon as it is produced, so that a nation's customers can have weapons as modern as its own armed forces.

Another change Pierre shows is that Third World countries themselves are developing sophisticated weapons, often under licence to advanced industrial countries. He says 25 developing countries are now manufacturing sophisticated weapons through co-production agreements.

Arms sales are usually carried out to make a profit, but there is often a strong political motive. The United States and Russia both back their Middle East policies with the sale of weapons to their clients, sometimes on terms which make the weapons nearer to a gift. America supports its friends in Latin America with arms transfers, and frightens Russia with the prospect of selling weapons to China.

A projected weapons deal can be controversial because it is an aspect of a controversial policy: the sale by America of Awac radar surveillance planes to Saudi Arabia exercised the minds of congressmen for months, and the sale of fighter planes to Taiwan, which is having repercussions on the Sino-American relationship, worries the State Department and some other Far Eastern countries. Or it may be controversial because foreign policy considerations suddenly erupt into a sale worked out purely for commercial reasons, as in the planned sale by West Germany of Leopard tanks to Saudi Arabia—the German government eventually backed away from the deal because of opposition by influential members of Chancellor Schmidt's SPD—and the French sale of military helicopters to the Sandanista régime in Nicaragua, which the United States tried to head off.

Even where the primary motive is economic there is often a political underpinning. France sells weapons abroad without much discrimination. But the underlying motive is to provide France with a self-sufficient defence force and therefore an independent defence policy, an aim pursued by the Socialist government just as vigorously as by its predecessors. This means that France must produce all its own military equipment. If this is not to be a

crippling financial burden part of the cost of manufacturing the more sophisticated items must be defrayed by selling some abroad.

Other medium-sized countries find themselves in a similar position, even if they do not have the same drive for independence. For Britain to produce a modern tank or aircraft or missile system economically there must be a guarantee of sales abroad, either to Nato partners who might share production costs or to outside clients. The increasing expense of sophisticated weapons is one reason for their sale to Third World countries as soon as they are developed. Without this sale it might be impossible to produce them.

The United States is by far and away the biggest exporter of weapons, accounting for 45 per cent of world exports. It is followed by the Soviet Union with 28 per cent, France with 10 per cent and Britain with 5 per cent. The United States under President Carter led the way in proposing restrictions on arms sales. Like so many initiatives undertaken by President Carter, this was distinguished more by its intentions than its results.

He initiated talks on restricting arms sales with the Soviet Union and other major powers, which got absolutely nowhere. He also imposed some unilateral restraints on American sales. He said the United States would not create new weapons systems with exports in mind, and would not be the first to introduce a new type of weapon into a region. He also made some observation of human rights criteria a condition for a government receiving American-made weapons, which led to the rupture of the longstanding American military links with Brazil.

President Reagan has scrapped most of these conditions. He has been willing to introduce new weapons systems into a region. He is selling F-16s to Venezuela, which will undoubtedly lead to a demand by other South American countries for the most advanced American aircraft, and America is selling a whole range of aircraft and missiles to Saudi Arabia in a deal which, at \$8,500 million, will be the biggest single weapons sale ever concluded. Under Carter US embassies abroad often acted as a brake on the enthusiasm of American arms salesmen. Under Reagan they are giving energetic backing to their efforts.

Nonetheless every country observes some restriction on whom it will sell arms to. The most obvious is that it tries not to sell weapons to a country which might use them against it. Nato has a committee which draws up lists of what items may not be sold to communist bloc countries because they can have military applications. However, it is not always easy to know how weapons are going to be used. For one thing, there are political uncertainties:

only a successful crystal ball gazer could have predicted a year ago that Argentina would be engaged in armed conflict with Britain. For another, once something is sold it passes out of the control of the seller.

If someone in this country wants to export weapons he must get a licence from the Government. To do this he must have what is known as an end-user certificate. This is a certificate from some non-hostile government that guarantees that it will be the sole user of this equipment. In practice these certificates are not always respected. Jordan bought British tanks and resold them to South Africa at a time when South Africa could not buy them from Britain. False end-user certificates are produced, and even sold. Terrorist groups are somehow acquiring increasingly sophisticated weapons.

What about ethical considerations? Most countries do not apply any. Sweden denies its very sophisticated weapons to a number of repressive governments, and in Britain the Labour government refused to sell weapons to some, such as South Africa and Chile. Yet selling weapons to another government can be seen as a demonstration of friendship, and it strengthens that government against external enemies, and often internal ones as well. In the case of many Third World countries it has an additional undesirable effect: it encourages the government to spend money on high technology equipment that often does no more than massage the egos of its military chiefs while many of its people are short of the basic necessities of life.

Any suggestion of restraint comes up against the argument that, "If we don't sell them this, somebody else will." And indeed the arms trade is a fiercely competitive one. Effective restrictions can only be by international agreement. This could be an agreement not to sell to certain governments, and also not to sell in circumstances in which a sale is likely to promote a regional arms race.

One way towards this might be to share markets. The Carter administration would have had more interest from its allies in talks on restricting the arms trade if it had offered them in exchange a bigger share of those markets in which America predominated. Another way would certainly be greater co-operation among the allies in weapons production, which would reduce unit costs and so reduce the pressure to sell.

It would still mean foregoing some profits, and perhaps also the possibility of some political advantage. For this reason there is no great enthusiasm for the idea among governments. But the world needs it, and the experience of the Falklands conflict may show at least some of the disagreeable consequences of proliferating the means to kill and destroy.

Lessons from the Falklands

Sir Arthur Bryant

Writing on the morrow of General Jeremy Moore's astonishing victory, with some 6,000 picked British soldiers and Royal Marines, in enforcing the surrender, in the depths of a Falklands winter, of a strongly fortified Stanley and the rest of the Falkland Islands held by nearly twice as many heavily armed Argentine troops, I cannot help reflecting that war teaches, more quickly than almost any other form of human activity, that what counts most in the last resort is the quality of human beings and, most of all, their moral qualities. And that a society or organization which honours and nourishes such qualities is likely, when it comes to the sticking-point of courage, fortitude and self-sacrifice, to have, like Joshua's scriptural 300, a decisive advantage over those deficient in such virtues.

I always recall a lesson taught me in the last war in late 1942 or early 1943 by a young Lieutenant Commander in the Fleet Air Arm who was acting as my bear-leader in a minor job I was doing for that splendid Service. We were flying from its base headquarters at Lee-on-Solent to the Orkneys, and, as we came over Scapa Flow, our destination, looking down on the anchorage below, I remarked to my companion, "It's strange to think that on those few great ships lying there the fate of the world may turn." "No," he replied, "not on the ships, on the men!"

How often during the past 10 weeks, while the Royal Navy, sent in an emergency to perform an operation which, on the face of it, seemed almost impossible—to lay siege in notoriously hostile wintry storms and giant seas, 8,000 miles from home and without any base or shelter, to a strongly held group of islands the size of Wales, protected by the land-based air-cover of a powerful air force operating from secure airfields in their own country outside the range of British striking power—have I recalled the words of that young officer. For, whatever the errors of judgment of our political leaders, diplomats and civil servants in ignoring or miscalculating the realities of the situation before the conflict in which the nation was so unexpectedly involved, the Royal Navy's achievement in carrying out the assignment committed to it, and in confronting, surviving and triumphing over the perils attendant on it, has been above all praise. Nothing in its whole history, not even in the great days of Drake, Blake, Anson, Hawke, Jervis, Collingwood and Nelson, has exceeded what it accomplished in the Falklands. It faced and surmounted perils which were none of its own making and might easily have ended in an appalling national disaster. Had Nelson's famous signal before Trafalgar been flown, metaphorically, at the masthead

of every ship, naval and mercantile, of the task force—that England expected every man to do his duty—it could not have been more scrupulously and exactly obeyed.

How much of this grandeur of human achievement and worth shown by officers and men of the Royal Navy in action has been due to tradition and how much to training it is hard to say, but I suspect the answer is—equally—to both. Of the former I can speak with some small personal knowledge. For during the 37 years which have elapsed since the end of the Second World War—a period in which in civil life the virtues which have always informed our professional fighting services have been increasingly denigrated by the media and organs of public opinion, and the financial and physical resources allocated by Parliament and Treasury to the Royal Navy have steadily diminished in real purchasing power—it has been my lot from time to time to be called on, as a historian, to speak at Trafalgar Day dinners and such like commemorative occasions to naval establishments and training schools. And every time I have done so I have returned afterwards to my prosaic avocations deeply moved by the experience and the sense of the profound awareness of those to whom I have had the honour to speak of the great and living traditions of their Service, and this in spite of the fact that, with the revolutionary changes in national life of recent decades, so many of the officers as well as men from whom the Navy is today recruited have been drawn from social backgrounds in which the old traditional standards of service and hereditary dedication to duty were formerly little known.

Yet—and I have never failed to return home deeply struck by the fact—the spirit of service and dedication to the Royal Navy's great tradition has remained unchanged. And it has been this, combined with realistic training for their arduous duties, which, I am convinced, has enabled the officers and men of the task force to surmount all the perils and obstacles which have faced them—and, did we but know it, have faced us too. For had they failed and succumbed to the odds against which they were pitted, the reckoning for past neglects which could have befallen Great Britain and its peace-loving but forgetful people might have been heavier than we can easily imagine.

What lessons have we learned from the experience through which our professional fighting men and defenders have so successfully, yet sacrificially, passed? First and foremost, I would suggest, the old one—that sea-power and command of the sea's surface, whether fought for by men and ships on its surface, or in the air above it or in the waters under it, is more vital than any other consideration, not only to our power and influence in the world, but to our very existence as a nation. It is not a question, as our political and financial leaders and administrators maintained before the Falklands war, of whether we could afford a strong and adequately trained and equipped Navy, but whether we could afford to do without one. Had the Argentine aggressors waited six months or a year before invading those remote Islands, nothing we could then have done with the naval resources left us by our Ministry of Defence could have enabled us to overcome and eject the invaders. As it

was put in some highly topical verses recently printed in a letter to *The Times* from Rear Admiral John Hervey based on Kipling's poem "The Dutch in the Medway":

"If wars were won by boasting
Or victory by a speech,
Or safety found in voting sound,
How long would be our reach!
But honour and dominion
Are not maintained so,
They're only got by sword and shot,
And this the Argies know!"

Nor has our lesson ended there. It was not merely our ability to wage a campaign against a highly bellicose and aggressive South American military dictatorship on the make at the other side of the world which was at stake through our declining resources in naval strength. It might so easily have been, or could be, an attack in any part of the world on the sea communications of an industrial island whose people are dependent for nine-tenths of their trade and livelihood, and for half the food they consume, on ocean communications. "For the bread that you eat and the biscuits you nibble," wrote Kipling 70 years ago, "The sweets that you suck and the joints that you carve, They are brought to you daily by all us Big Steamers— And if anyone hinders our coming you'll starve!" And, even if the means of propulsion and the financial ownership of so many of the vessels that bring us our food and carry our trade have changed, the truth which Kipling enshrined remains exactly the same.

There is one other lesson, among many others, to be learned from the campaign which liberated the Falkland Islands. It is that the possession of nuclear weapons, however powerful, is no substitute for sea power. For in our war against the Argentine army, navy and air force, we possessed nuclear power, but were inhibited by our own moral sense of responsibility from using or threatening to use it, however great the justice of our cause or the necessities of those of our fellow countrymen suffering from Argentine aggression. Yet supposing that this militarist, dictator-ruled, highly unscrupulous and imperialistically minded power had possessed nuclear weapons—as, indeed, in a year or two they may do—could we, had we not possessed them ourselves, have felt any certainty that, when faced by the total defeat of their forces and the humiliation it entailed to their braggart pride, they would not have used such weapons as a final resort against us? For the nuclear weapon in the hands of a peace-loving power like ourselves is only an insurance, though a necessary one. But sea power, however exercised, is as essential to us as our daily bread; it is, in fact, the ultimate source of it.

100 years ago



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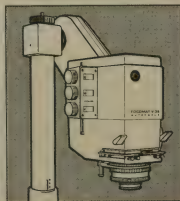
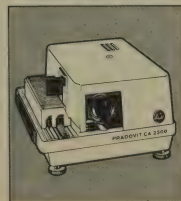
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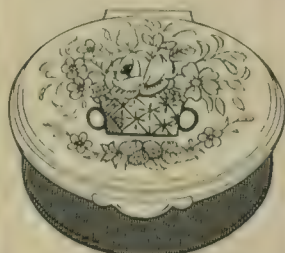
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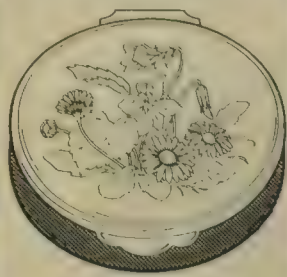
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Defence and security

by Julian Critchley

Aug 82

On the Monday after the Argentine invasion of the Falklands, which took everyone by surprise, I went to the Ministry of Defence for a meeting with John Nott. While we waited for him I asked a very senior airman about the problem of air cover for the task force. He replied to the effect that winter weather in the Falklands meant heavy cloud cover for three days out of four, days in which our ships could not be found, and even if they were spotted, would not be hit. But on the fourth day, when the sun shone, "anything could happen". It did, and the expedition was, as will become increasingly apparent, a close-run thing.

The 70 days from assembly of the task force to the surrender of the enemy at Stanley is the same length of time it took the Japanese expedition to leave Indo-China and take Singapore at the end of 1941. Inferior forces backed with superior equipment and logistics—and high morale—had, on both occasions, defeated a stronger enemy. In war as in love, he who dares, wins.

After the Falklands imbroglío things can never be the same again. The debate between the two "schools", maritime and continental, which has been rumbling on for years, will come out into the open. While it is generally agreed that Nato remains our principal commitment, to what extent should the land or sea contribution be given priority? Readers of *The Times* will have followed a fascinating debate in the correspondence columns between retired generals and admirals, each reflecting the view of their service.

But what of the Treasury? Its mandarins are none too pleased that John Nott managed to persuade the Prime Minister that the cost of the Falklands, past, present and future, should be borne by the Treasury's contingency fund and not by the defence budget. But unless the Trident programme is delayed the Ministry of Defence will need to win a larger share of available resources if it is to meet any of the new demands that are being made upon it. Mr Nott has said as much to Tory MPs. He made it clear that the P110 (the Jaguar replacement), better-equipped conventional forces in Germany and a 50-frigate fleet will depend upon the Treasury's generosity. But will he argue for more money? His position vis-à-vis the Conservative Party in the House will depend upon his success.

John Nott would be unwise to persist in his intention to sell HMS *Invincible* to the Australians. We should have two carriers at sea with one in reserve. Doubts over the vulnerability of the Type 42 destroyers and the Type 21 frigates make it unlikely that those which have been lost will be replaced like-for-like. The Navy wants four Type 22 frigates instead. The aircraft

carriers need some form of airborne, early-warning radar (AEW) which might be provided by helicopters. They would work in conjunction with the new shore-based Nimrods which will come into service next year. While the Royal Navy's hunter-killer nuclear submarines proved their worth by bottling up the Argentine fleet, surface ships will still be necessary to guard merchantmen. John Nott argued last year, at the time of his cuts in the Navy, that we had too many "weapons platforms" (ships) and not enough weapons, and it is clear that we shall need to improve our existing missile systems.

Mr Nott is to spend the summer pondering the implications of the war in the Falklands, and the Ministry of Defence is to publish his findings in November. In the meantime he has said that the nation's security is a stool with three legs: a credible nuclear deterrent; the purchase of collective security through our membership of Nato, and the need to respond independently to a challenge to our interests abroad. We are to secure the first by buying Trident at a cost of at least £7,500 million, the second we will find increasingly hard to fulfil, while the third can mean almost anything. How much weight should decision-makers place upon uncertainty as a factor in defence? Could there be another Falklands? Or, and this appears more likely, will we be obliged to fortify the Falkland Islands against a series of Argentine attacks?

The Argentines will have learnt their lessons, too. The one big advantage that our task force had in the south Atlantic was that Argentine aircraft could only just get to the Falklands and back, had little time to loiter over the islands, and the Mirage was obliged to fly subsonic in order to conserve fuel. Next time the Argentines will go in for better in-flight refuelling, in which case we shall need to extend the runway at Stanley to take Phantoms. It was never a British interest to defend the Falklands indefinitely against invasion, but honour demanded the expulsion of the invader. We are left with a commitment which may well absorb any extra cash the Ministry of Defence can extract from the Treasury when the money would be better spent elsewhere.

Over the last 20 years resources devoted to defence have steadily shrunk, with health and education now taking the first two places in the league table of public spending. Mr Callaghan committed his government in 1977 to increasing defence spending by 3 per cent a year in real terms, an undertaking which will lapse in 1983. But at the same time the cost of military equipment has been rising at a steady 6 per cent above the rate of inflation so that we have been spending more money in real terms at a time when we

have been suffering from a process of disarmament through inflation. Despite the rhetoric, Mrs Thatcher has done no more than stick to the Callaghan commitment, and has reshuffled her Secretaries of State for Defence (Nott for Pym) in order to achieve savings in defence expenditure. Mr Nott, given his job in order to save money, is now obliged to spend more if he is to keep it. Such are the ironies of politics.

More money for defence conflicts with the desire, which has been central to the Government's economic policy, to control public spending. The fact that it has been largely a losing battle will not dispose the Treasury to look kindly upon the demands of the defence lobby. What role will Mrs Thatcher play? She has in her time played many parts but an election next year suggests that she may prefer the "Iron Chancellor" to the "Iron Lady".

The real threat to our security is war in Europe brought about by inadvertence—war, that is, by accident or miscalculation. Viewed in that perspective, the Falklands was an aberration. We retook the islands at the cost of five ships and 250 dead: war in Europe, even were it to be fought with conventional weapons only, would be different by an order of magnitude.

The risk we run lies in the consequence of a failure of deterrence. Were the Soviets to attack with conventional weapons only, the greater weight of their forces, together with the impetus of attack, could break the Allied line in Central Europe, thus placing upon the Nato Council—and Western leaders—the onus of the decision to use nuclear weapons first in a desperate attempt to restore the situation. Given the political pressures upon decision-makers, faced as they would be with the prospect of Armageddon, the use of nuclear weapons would, for fear of escalation, be likely to be continuously postponed; thus gaining the worst of both worlds.

The proper Allied response is to strengthen conventional forces, men and munitions. The West has the better technology; were that to be tied to high morale and fighting-spirit (as British forces showed in the Falklands), we could demonstrate a capacity to defend ourselves successfully, which would be an additional deterrent to war. General Rogers, the Nato Supreme Commander, asked for a 4 per cent real increase in defence spending by the Allies to cover the years 1983-88. He had no takers. The Falklands war showed British armed forces at their best: our victory must not blind us to the fact that it was a side-show compared to what could happen in Europe.

Julian Critchley is the Conservative MP for Aldershot, and a Vice Chairman of the Party's defence committee.

Innovations at Sutton Place

by E. R. Chamberlin

Sutton Place, formally the home of Paul Getty and European headquarters of his oil company, is now being administered as a trust. The author reports on innovations designed to make the house a centre for the arts.

The first time I saw the Tudor mansion of Sutton Place, near Guildford, in Surrey, was in January, 1977, a few months after the death of J. Paul Getty, its last owner. The Getty régime had not been noted for its bonhomie. The perimeter of the grounds was still studded with such large, threatening notices as "Beware of fierce dogs" and "Keep out". Local gossip had it that huge Alsatians ran, free and slaving, through the grounds and though this seemed unlikely—for a public footpath skirted the property—most people preferred to avoid the place unless specifically invited.

Getty had acquired Sutton Place in 1959 for the most prosaic of motives: it was cheaper to buy a 450-year-old house which, though beautiful, nobody wanted, than to pay for hotels. Sutton Place became both his home and the European headquarters of Getty Oil. It was, somewhat grudgingly, opened to the public on limited occasions: the large but rather dull gardens were opened eight times a year for charity and *bona fide* charities were sometimes given the facilities of the house, while occasionally the public were admitted to the house itself for a couple of hours on a Sunday afternoon. Two thousand people and more would form an immense crocodile and shuffle through the three principal rooms, though their interest probably lay less in the Tudor mansion than in the fact that it was the home of the richest man in the world—and sometimes it was possible to get a glimpse of that fabulous being as he peered out from a gallery.

Sutton Place summed up the problems of all vast, historic mansions: no private individual could possibly pay for its upkeep; the State, in the form of local planning officers, resolutely opposed any alterations, yet no large institution could possibly use the house without making drastic changes to its interior. The Getty régime had provided an answer, of sorts. What would happen now that he was dead?

There were already indications of change on that January afternoon. The house still belonged to Getty Oil: the new race of international oil executives still used it as a stopover as they leap-frogged their way round a shrinking world. Each of the 14 bedrooms had its two bottles of mineral water for thirsty Americans distrusting native liquids; air conditioning and central heating defied the vagaries of the native climate. But the signs of withdrawal were there. Getty's art treasures had been whisked away to California. The library was empty of furniture. The remaining books were a curious mixture: bound



volumes of *Playboy* side by side with a magnificent folio edition of Camden's *Britannia*; *How to avoid matrimony* alongside a first edition of Evelyn's *Diary*. A clock-winder passed on his rounds. He had been coming to the house since 1937, although now there were only four antique clocks to wind where there used to be a dozen. "I don't know how much longer I'll be coming. Oh they *say* they're going to stay, but you know Americans. And when they go..." Two years later, in 1979, the house was again on the market with a large question mark over it. Who could

possibly afford to run such a place, and for what purpose?

Sutton Place is a microcosm of English history. William the Conqueror personally acquired the estate; it was fought over so viciously that in 1353 royal appraisers dismissed it as being virtually valueless; and in 1521 Henry VIII gave it to Sir Richard Weston, a favourite, and one of the four "sad and auncient knightes" in whose tutelage he had been placed during his adolescence. Sir Richard may fairly be described as a professional survivor. Despite the fact that his

Top, view of the north front showing the main entrance. Above, a sculptured wall by Ben Nicholson stands in one of the recently created "Surrealist gardens".

son was beheaded for cuckolding his master (or, to be exact, was accused of contemplating the cuckolding of his master), Sir Richard remained in high favour. And he continued to enjoy the quiet possession of the splendid mansion he had built, not even troubling to chisel out the pomegranate (the arms of Katherine of Aragon) which he had had carved in the fireplace of ➤



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Innovations at Sutton Place

the Great Hall as an obsequious compliment to his master.

It will probably never be known exactly who was responsible for the design of the house when it was built. Shortly before the Second World War all the archives of Sutton Place were deposited, with a singular lack of foresight, at an office in London and were destroyed in the Blitz. The only known domestic records are those embodied in a handsome history of the house written by Frederic Harrison, brother of the then owner, and published in 1893. Even Harrison complained of the sparseness of records, and much of the house's history has to be deduced from its appearance.

Sutton Place is a very early example of the undefended manor house, evidence of its builder's confidence in the strength of the monarchy. Its most obvious characteristic is its Renaissance balance and grace, contrasting with the Gothic extravaganzas of its contemporaries. Weston spent a lot of time in France, going first on an embassy down the Loire and afterwards accompanying Henry to the Field of the Cloth of Gold in 1520. He so admired the splendid young king of France that he named his own unfortunate son, Francis, after him. His journey down the Loire showed him those châteaux being built under Italian influence—the only positive result of the disastrous French campaign in Italy of 1494. When he came to build his own house, some time in the mid 1520s, he was obviously deeply influenced by the new fashion.

The house is brick-built and liberally ornamented with terra-cotta tiles, creating an exotic effect among the Surrey water meadows. The moulded tiles are a mixture of geometric patterns, fruit and foliage, puns on the name Weston (W's tun) and cavorting *amorini*. They allowed the architect a remarkable degree of precision and plasticity while providing a clue to the parentage of the house: their design is Italian but their use English.

The house was originally a quadrangle but in 1590 fire destroyed the east wing and badly damaged the gatehouse. It was demolished in 1782 by the owner, John Webbe-Weston, who also conceived the unnerving idea of cladding the entire, beautiful fabric of the house in the fashionable stucco classicisms and gothicisms of the period. Fortunately he was dissuaded. Sutton Place is a testimony to the fact that the best preservative of a historic building is a decent penury. The family who occupied it never grew rich enough to be able to afford to "improve" it and it is today basically the building envisaged by Sir Richard Weston. Over the centuries it passed to increasingly distant branches of the family. It was the property of Lord Northcliffe in 1914, then of the Duchess of Sutherland, who sold it to Paul Getty in 1959.



A 16th-century drawing of Sutton Place and its park showing the tall gatehouse that originally enclosed the courtyard. The gatehouse was demolished in 1782.

In 1979 it was bought by the Anglo-Texan Oil Company, who leased it to Stanley J. Seeger. His first intention was to use it as a private home but gradually the idea evolved of creating a trust—the Sutton Place Heritage Trust—under whose aegis would be attempted the renaissance of an English country house. It was an idea that only a millionaire—and a philanthropic one—could have carried out. Currently, there are only two means of survival open to most "stately homes": being turned over to the National Trust and becoming, willy-nilly, a museum; or following Woburn, Beaulieu and the rest and becoming a species of fairground. Sutton Place would do neither.

"We want to re-create the ambience of the country house in its heyday. It will be open to the public, yes. But on a basis limited by numbers—the number the house could naturally absorb—about 40 people," Roger Chubb told me. A former director of Sotheby's, he is the Executive Trustee, residing at Sutton Place and acting, in effect, as *locum tenens* for Stanley Seeger, who now lives abroad. The house and grounds themselves will be the main attraction, but in addition there is the permanent Seeger Collection of paintings—an eclectic range of mostly modern works—as well as visiting exhibitions. The Trust, which numbers among its trustees Roy Strong of the V&A, John Julius Norwich and Dame Margot Fonteyn, will be attempting to create a kind of visual Glyndebourne.

Over the past 18 months some 300 people have been working to restore Sutton Place at a probable cost of some £5 million—under the direction of Sir Hugh Casson for the interior and Sir Geoffrey Jellicoe for the garden. The paradoxical problems inherent in restoring a building which has been in living use for centuries is summed up by

the business of the fireplace carved with Katherine of Aragon's pomegranate. During the course of work in the Great Hall an immense fireplace was discovered behind it: although of the same period as the pomegranate fireplace it is, quite evidently, the original fireplace of the Hall. At some stage, probably in the 17th century, it was decided that this was too big and the smaller fireplace was moved into the Hall. (The fact that it did not originate in the very public Great Hall might well explain why Weston did not erase the embarrassing arms.) Woking Borough Council, the planning authority, nevertheless insists that the smaller fireplace should be restored as the original; the Trust disputes this and currently both fireplaces are visible.

While work in the house is largely restorative, work in the garden is entirely creative, and on a scale hardly known since the gardens were designed at Chatsworth. Those who have wondered how Repton or Capability Brown were able to look into the future while planning their slow-growing miracles would do well to visit Sutton Place over the next year. To commemorate Stanley Seeger's 50th birthday, an avenue of oak trees has been planted which will in due course—another 50 years or so—mask the somewhat naked wing where the gatehouse stood. A lake as big as the Serpentine is being created; there are, too, "Surrealist gardens", one inspired by Miro, one by Magritte, and another which acts as the setting for Ben Nicholson's vast sculptured wall; and there will be a grotto underneath a cascade. Most remarkable of all is the walled formal garden: only the immaturity of the plants betrays the fact that it is a recent creation. It looks as though the house has been waiting four and a half centuries for this to complete it ●



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THE COUNTIES

Glyn Hughes's

CHESHIRE

Photographs by Sarah King



A thatched house stands high above the road on a green bank in Rostherne.

The nice ladies who ran the Altrincham infant school during the Second World War taught that my native county, Cheshire, was shaped like a tea-pot. Its lid resists Manchester and industrial Lancashire, its base nudges the commercial pottery towns of Staffordshire (but rests more happily, I fancy, on rural Shropshire), while on either side are hills—east are the Derbyshire Pennines, and west are the Welsh mountains—with the spout (the Wirral peninsula) poking between Wales and Liverpool. It is a warm tea-pot of a county, round, snug and motherly.

Near where I was born in Middlewich there is a village stump that marked, so I was told, the centre of England. Whether this is literally true or not is beside the point. In local folklore it was believed to be so, and I was brought up with the comforting idea that I had been born in the central womb of my country, which then was the centre of the world—on the school's map in Mercator's projection it was shown to be so—and the village

cross-roads was the cross-roads of the empire on which the sun never sets.

The lovely district around me was famous for its milk and cheese, for its walled parks with noble trees, for its villages and mansion houses of black-and-white timbers, for its small, delicious lakes called "meres", for its fields (which thankfully are still hedged and small) and for some rich people known as "The Cheshire Set".

Cheshire is also a plain, with red sandstone poking out of it in places (not many, for generally it is too lush and well covered), cupped in austere grey hills. It is hedged in by counties gaining their character and vitality from industrial transformations. I wonder whether Cheshire's own apparent lack of chaotic social upheaval is the reason why it has produced few eminent artists and creative people? Mind you, it suffered early rural transformations. To judge by the wealth and size of its parks, the land-clearances

must have been savage—perhaps too vicious to speak of. But the county has smoothed out its history, rubbed out the palimpsest, so that it is difficult not to be lulled by a sense of unrippled "ageless" peace.

Yet my name reminds me that I am descended from invaders. There are 15 pages of "Hugheses" in the Chester telephone directory. The Celts presumably first came warring; then, I would guess, as schoolmasters and domestic servants—the two great Welsh occupations exported over the border. (Though my grandfather was an innkeeper in Sandbach.)

My childhood and youth were spent in the north of the county, in Altrincham, which holds an ambiguous attitude towards immigrants from Manchester and Lancashire. Ambiguous because the whole character of north Cheshire—and increasingly the rest of it—is created by the wealthiest Manchester people. (Cheshire is sometimes

called "a little bit of Surrey in the north".)

In the bowl of Cheshire southwards from Altrincham are the great parks, Dunham and Tatton, where the Earls of Egerton once were able to travel for 20 miles entirely over their own land from Knutsford to Manchester. The wealth of Tatton Park was made out of the industrial exploitation of Trafford Park and the docks in Manchester. Next came the cotton merchants, who built a colony of exotic mansions at Bowdon, a wooded hill overlooking the plain, sold or leased by the Lords Stamford of Dunham. (Under preservative conditions, even in those early days, they specified the types of stone and brick.) In the 19th century Lord Stamford opened his park to visitors from Manchester—many of them working people for, as readers of Mrs Gaskell will know, cotton operatives used to explore the Cheshire countryside on foot; and many of them naturalists and scientists, braving gamekeepers to trespass for their



Cheshire

specimens. Yet philanthropy was one thing, permanent residence another. Their lordships kept "development" within bounds.

Every area has its notable places that shout out to the visitor. In Cheshire there is Little Moreton Hall—an amazing rickety pile of oak-timbered architecture. There are a great many such small, half-timbered manor houses, set among orchards and walled gardens. At the other extreme is the grandeur of Tatton Hall, in which one of the most striking things is the great room filled with the heads of African animals shot by an Earl of Egerton. (Though I myself would revisit to see one of the most interesting, because "uncompleted", Caravaggios—a violent, ex-

pressionist still-life painting, hanging modestly in the kitchen passageway.) There is May Day in Knutsford, when interest might stray to the bizarre row of villas in Legh Road erected by R. H. Watt, a Manchester glove manufacturer. There is Beeston Castle, a crumbling lonely fortification in the plain near Chester, and Chester itself. And for those interested in industrial history, old silk mills in Macclesfield and the salt industry set in the pastoral heart of the county at Winsford, Middlewich, Sandbach and Northwich—places where a bus can, and is, driven about the mines and where towns collapse away into the subsidence. At Sandbach, too, are the famous Saxon market-crosses.

But all this is guide-book stuff. Smaller, more deeply felt things can

better convey the place's real personality. The geography of childhood surroundings becomes the map of one's soul, and I doubt if I can write of Cheshire without the passion that comes from inner revelation. My early days were spent on a 1930s council-house estate, the land on which it was built being also an allowance of a Lord Stamford. It was a ghetto on the edge of Bowdon and, I have always suspected, a shrewd plan to provide a servant population for the nearby rich. Cheshire is soaked in paternalism, and it is to this that we owe the preservation of so much. Village paternalism was the commonest subject of my father's talk. You didn't get work, he said, if you were unwilling to raise your cap or curtsy in the street; the pawnbroker-cum-magistrate was also chairman of the

Means Test Committee, growing fat on his interest in forcing the out-of-work to pawn their belongings. I knew that my father earned his right to radical anger, if only for one act of which I am immensely proud: during the Depression he was a baker's boy in Sandbach, and at the risk of his precious job he nightly left free loaves of bread on the doorsteps of the hungry.

But my mother split my soul, for she was in love with all that Cheshire offered through its apparently secure gentility. She cleaned in Bowdon's houses. And my childhood trips with her out of our utilitarian, treeless ghetto into the secret interiors of those thickly shrubberied fantasies of Victorian architecture—mixtures of Gothic cathedral, Spanish Alhambra and Indian Taj Mahal—made another split that

has its equivalent in the geography of my mind. The split was expressed, too, in where we lived, which was at the end of a tentacle of houses, so that our front faced the desolate factory landscape of Lancashire, while the back looked into the fields and park of the Earl of Stamford. Thus I straddled both worlds. And no matter how much I enjoy the maternal seductions of Cheshire, the other half of my soul belongs to those more chaotic, more openly brutal, uglier but creative facts found over the Lancashire border, and also in small industrial pockets within my own county.

From earliest childhood I went south, delving into the heart of the county. First on foot, with other boys to bathe or fish in one of the tiny brown rivers—the River Bollin; or to build

"dens" in the game-copses which in Cheshire entice adventure, islanded amid the fields. Something about those places made me return later and alone. Next I had a bicycle to take me farther south, visiting aunts and uncles in Middlewich and Sandbach; then on to the border to discover the rich environment of the Dee valley. Yet I was never satisfied by roads, not even footpaths, because from the beginning I saw that the land was cut off in huge tracts beyond hedges and behind old brick walls that rambled for miles. It was more than private—it was sacred, its spirit accessible only to subtle trespass, over the walls and across the parks. Sometimes I brought home the cast antlers of red or fallow deer, and one autumn dusk I listened in awe to the clashing and roaring of those ➤



Top left, deer graze in Tatton Park near Knutsford. Top right, Chester's galleried streets, The Rows, date from the Middle Ages. Centre, Rostherne church has a beautiful situation overlooking Rostherne mere. Above, 16th-century Little Moreton Hall.



Cheshire

"tame" beasts rutting. The parks are now more and more open to the public. So I only hope that National Trust sales techniques and bureaucracy do not destroy the delicate magic of such places as Tatton Park, Dunham Park, and the meres at Rostherne, Tatton, Budworth, Arley and Tabley.

Cheshire's true spirit lies beneath its genteel surface. To discover it when we were children we braved a mythical gamekeeper, whom we called Grassy—a king of the woods, supposedly having green hair and a snake-like body, who was likely to pounce upon us out of the trees, and whom I now recognize as a Cheshire descendant of the Green Man and of that priest-king who guarded the oak tree at Nemi, about whom Frazer wrote *The Golden Bough*. I do not know how he became transformed into a Cheshire gamekeeper. But though, of course, I never met him through my 15 years of trespassing, I believed in his existence as certainly as I believed in that of my own father. When I was with others I was not so scared. But I could not resist returning to Grassy's haunts alone and it was then, through watching and listening out for him that, petrified into silence and motionless, I became intensely aware of all nature around me.

Fear and trepidation, and being alone, were incitements to the reception of natural beauty. The whole countryside seemed then to be unified against the stranger, particularly if he was a roaming boy, and especially if he had

the look of one from a housing estate. Thirty years ago those cottages—patchings-up of rich old brick among the black-and-white of half-timbering—were inhabited not by Manchester commuter-purchasers but by estate servants. They were united in keeping me out. No one in sight could be trusted. I crept into the lushness gratefully; it was like being embraced by a woman, by the great green goddess herself. No fields I have come across since have the intimacy and safety of those little hedged diamonds, growing the grass that fed Cheshire cows. It is said that in the 1950s nowhere in the world was as densely stocked with cattle. And I believe that no cow is quite

so bovine, or ruminates in her acres with such contentment and homeliness, or is so plump and gravitational above her great sack of milk, as the Cheshire cow, of whatever breed.

Beyond the little fields would come a fringe of woods. And at the heart of any typical stretch of mid-Cheshire country, after penetrating the wood, there would be a little winking lake, or at least a pond, surrounded with reeds and alders, with moorhens and tufted-duck scooting over the water. Though small, few lakes anywhere can have such beauty as Rostherne, Arley or Budworth, a small village grown up through centuries a field's distance away. My image of Paradise is some-

Sunset over Pickmere—Cheshire's natural lakes are one of its great attractions.

thing like Rostherne—gently rising and falling country, folding down into a mere; small scattered copses with pigeons; an old wall around it; an ancient church and village.

My soul seems buried there already. I took my mother's ashes to Rostherne, and when the vicar would not allow me to scatter them in the churchyard overlooking the mere, I spread them in the wood and planted snowdrops.

And yet also a more awake part of myself tells me that I would not like to spend all eternity in a place so sweet as Heaven ●



Cheshire

Area

575,365 acres

Population

927,000

Main towns

Chester, Warrington, Widnes, Ellesmere Port, Macclesfield, Crewe.

Main industries

Agriculture, engineering, brewing, petrochemicals, high technology.





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THINK ABOUT THE HEALTH RISKS BEFORE SMOKING**



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The car that took 96 years to engineer.

In 1886, two men who would never meet, quite coincidentally changed the world.

Living just sixty miles apart in Southern Germany, Gottlieb Daimler and Karl Benz each produced a petrol-engined vehicle.

One had three wheels, the other four. Both looked something like Victorian perambulators and made the two men the laughing stock of their respective communities. Respectable horse-owners called it lunacy.

By 1926, the resources of the companies founded by these two great men were joined and applied to engineering the world's finest motor cars under the marque of Mercedes-Benz.

"The best car in the world?"

After a total of 96 years, all the engineering experience of Mercedes-Benz has materialized in the latest S-Class saloon.

After its introduction in 1980 it was called by a leading British Motoring writer, "The Best Car in the World."

Mercedes-Benz prefer to call it the embodiment of their Energy Concept – the reconciliation of the apparently mutually exclusive attributes of safety, comfort, performance and fuel efficiency.

Faster yet less thirsty – lighter yet stronger.

The S-Class, with a drag coefficient of 0.36, has remarkable aerodynamics and surprisingly low fuel consumption for a saloon of its size.

Aerodynamics that also contribute to on-the-road-stability. In addition, the light-alloy V8 engines weigh less, use less fuel, yet perform even better.

All 5 models in the S-Class range are lighter because of the way Mercedes-Benz combine alloys, steels and plastics. Yet they are even stronger and safer than before.

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All of which is due to engineering objectives established nearly 100 years ago and expressed by Gottlieb Daimler in the words, "The best or nothing."



Engineered like no other car in the world.

Official Fuel Consumption Figures: 280SE (Automatic) urban cycle: 19.8mpg (14.3 litres/100km). At a constant 56mph: 29.6mpg (9.5 litres/100km). At a constant 75mph: 24.3mpg (11.6 litres/100km). 380SE urban cycle: 20.3mpg (13.9 litres/100km). At a constant 56mph: 32.6mpg (8.7 litres/100km). At a constant 75mph: 26.2mpg (10.8 litres/100km). 380SEL urban cycle: 19.9mpg (14.2 litres/100km). At a constant 56mph: 32.6mpg (8.7 litres/100km). At a constant 75mph: 26.2mpg (10.8 litres/100km). 500SE and SEL urban cycle: 18.6mpg (15.2 litres/100km). At a constant 56mph: 31.0mpg (9.1 litres/100km). At a constant 75mph: 24.8mpg (11.4 litres/100km).

London's bridges by Edna Lumb 8: Macclesfield Bridge



Macclesfield Bridge, at the north-west corner of Regent's Park, received its sobriquet Blow-up Bridge after a powder barge exploded under it and severely damaged it on October 2, 1874. Its reconstruction in the same style as the original, and using the same cast iron pillars, began a year later.

Welcome to Prince William

Aug
82



TIM GRAHAM

To general relief and rejoicing, the Princess of Wales safely gave birth to a son at 9.03pm on Monday, June 21 after a 16-hour confinement at St Mary's Hospital, Paddington. The child born to be king weighed 7lb 1½ oz.

The Prince of Wales was present at the delivery, at which Mr George Pinker, Surgeon-Gynaecologist to the Queen, was in charge. The baby, Prince Charles said afterwards, was "fair and beautiful". Less than 24 hours later, the Princess left hospital for Kensington Palace.

On June 28 it was announced that the new prince, who becomes second in succession to the throne, is to be named William Arthur Philip Louis, and will be known as Prince William of Wales. On July 1, just 11 months after her marriage to Prince Charles, the Princess of Wales celebrated her 21st birthday. She could look back on a remarkable year in which she had secured a firm place in the nation's affections. In the following pages Sir Iain Moncreiffe of that Ilk surveys the ancestry of the new prince; J. E. B. Munson looks back at the hazards of royal childbirths over the centuries; and Donald Woods reflects on the tribal nature of the royal family's popularity.



EXTENDING PRINCE



THE QUEEN MOTHER



THE EARL OF SPENCER



AND A FEW MORE



AND A FEW MORE



THE PRINCE OF WALES

Top, the Princess of Wales, with her infant son and the Prince of Wales, leaves St Mary's Hospital, Paddington, less than 24 hours after the birth. The Princess's mother, Mrs Shand-Kydd, and sister, Lady Jane Fellowes, had been among family visitors, above, as had her father, Earl Spencer, right.

Crowds of well-wishers, many with flowers for the Princess, gathered outside St Mary's Hospital and gave the Queen a cheer when she arrived in jubilant mood to visit her third grandchild. Prince Charles, seen leaving the hospital after the birth, returned the next day and told reporters the baby was looking "more human".



TIM GRAHAM



TIM GRAHAM



TIM GRAHAM



TIM GRAHAM

Soon after the announcement that she was expecting a baby in June, the Princess of Wales attended the opening of an exhibition at the Victoria and Albert Museum, top left. Throughout her pregnancy the Princess continued to appear frequently in public, both formally, for example during a working visit to the Scilly Isles in April, above, and in relaxed mood as at Windsor polo matches, top right and right.



CAMERA PRESS

This portrait of the Princess of Wales by Lord Snowdon was taken for her 21st birthday which she celebrated on July 1, 10 days after the birth of her son.

Tracing the ancestry of the royal prince

by Sir Iain Moncreiffe of that Ilk



Prince Charles is reputed to have said: "These heralds will prove that one descends from anyone." If true, the remark combined his usual shrewd observation with modesty. Shrewd observation because the royal family do descend from a remarkably high concentration of significant historical figures. Modesty because most of us do not spring from anything like such an incredible collection of celebrities. I use the word "collection" advisedly, for part of the fun of genealogy—to anybody with a sense of history—is the fitting into place in somebody's ancestral jigsaw of as many interesting forebears as possible.

Of course, no family is older than any other. Whether you believe in evolution, like Prince Charles's ancestral fifth cousin Darwin, or in Adam (which is simply an ancient Semitic word meaning Man), everybody in the world must ultimately have derived his Y chromosome from the same single anthropoid forefather of mankind.

I took the Y chromosome to illustrate my point, as it is the only part of our genetic inheritance that can be traced over many generations (unless there is some peculiarity like haemophilia that is sex-linked on an X chromosome) since of all our 23 pairs of chromosomes, only a man can give the Y chromosome that makes his child a son. Thus, among the royal babe's forefathers, King George III's Y chromosome can be traced back to Adalberto, Marquis of Este in Italy in 915; King George VI got his through Albert, Prince Consort from a Saxon Count in 892; and Prince William derives his through Christian I, King of Denmark,

Norway and Sweden (died 1481) from another immemorial line of counts.

But it is not by the Y chromosomes that our royal family is traced, since our throne can go through the female line. So people do not regard Prince William as less a member of Queen Victoria's family than her heir male, the Duke of Gloucester. We have had the same royal families in both England and Scotland since the Dark Ages, eventually joined together by marriage to form our continuing British royal family. Succession disputes were always between cousins (as at Culloden), but in the case of the Normans the problem was settled by William the Conqueror's son marrying into the old Anglo-Saxon royal house.

As a historian at school over 50 years ago, I became especially interested in everybody's genealogy. When the story can be traced through the generations, and the whole pattern of an individual's ancestry woven into a sort of tapestry, the unexpected scenes can be fascinating. So, when I was asked to write a book about the child of the Prince and Princess of Wales my first reaction was that the subject was of exceptional interest. For this child is at present the eventual heir to the world's greatest position that is determined solely by heredity—that of Sovereign of the United Kingdom and Canada, and Head of the Commonwealth, not to mention an entire continent "down under". But I was rather taken aback when it was pointed out that, in order to be topical, the book would have to be with the printers before the baby was born, let alone its sex and name known. However, since royal infants must



Two of Prince William's ancestors meet their grisly ends. Top, King Charles I is beheaded and, above, Hugh Lord le Despencer is disembowelled.

necessarily be born His or Her Royal Highness, this rather eerie problem was solved by reference throughout to "HRH" and by calling the book (published by Hamish Hamilton on July 15 at £6.95) simply *Royal Highness: Ancestry of the Royal Child*.

The next difficulty was the mass of knowledge, accumulated over the years, that had to be sieved down to compress into 128 pages if the book was to be adequately illustrated and yet be within the purse of the general reader.

More than 40 genealogical tables were needed to form a sort of backbone to the text. It was settled that, with three exceptions, they would be of the dynastic houses of Christendom from whom

Prince William of Wales descends. These start with the Ancient Britons and Wales, from Old King Coel in the AD 400s to the Tudors (Owen Glendower was also HRH's ancestor). Then come the two major divisions of Ould Ireland: Leth Cuinn, from King Niall of the Nine Hostages in the fifth century to "Red Hugh" O'Neill of Tyrone in 1608, and Leth Moga, from King Brian "Boru" to Dermot O'Brien, 5th Baron of Inchiquin—both through Queen Elizabeth the Queen Mother by way of the Iron Duke of Wellington's elder brother. Next we have the Scots from King Fergus (killed 501) to James VI and I, and the English from Alfred the Great to Henry VII's wife, the Plantagenet heiress. Thence the British are brought down to Prince Charles, with the addition of the royal Stuarts—Charles I and his two sons—whose blood was brought back to the royal family by the Princess of Wales, one of the nearest living relations of Bonnie Prince Charlie.

The tables then lead back far into the Ancient World, to Vologaeses V, Great King of Parthia (including Persia and Babylonia) AD 191-208, of the imperial Arsacid dynasty founded in 249 BC. After that, they follow up HRH's descent from the original Serbian kings, the Bans of Bosnia and the native Bulgarian tsars in the Balkans; the old Byzantine emperors from Leo V in 820 to Andronicus II Palaeologus, and from their descendants the modern Greek royal house; the crusader kings of Cyprus and Jerusalem; the Czechs, with the Premyslids and Luxembourgs and their Hussite hero-king George of Poděbrad; the royal house of France, from King Robert Capet (slain 923) to Henri IV, *vert galant* Bourbon ancestor of the Spencers; Germany and Austria—the Holy Roman Empire from Charlemagne to the Habsburgs—Hesse, the Wittelsbachs and Saxons, and also the Hohenzollerns down to the sister of the first German Emperor of 1871; and, in Italy, especially from the Princess of Wales's talented forebears, the Medici of Florence.

Next we were able to trace Prince William from the Burgundian dukes and other dynasts of the Low Countries, in particular from William the Silent, Prince of Orange, founder of Dutch freedom; from the Piasts and Jagiellons of Poland and Lithuania; from the Holy Constable and the Aviz and Braganza dynasties of Portugal; Rumania, where the late Queen Mary's forefathers included Peter the Poisoner, Voivode of Moldavia and Prince Vlad the Monk of Valachia, natural brother of Vlad Dracula the Impaler; Russia, both the ancient Rurikids like Prince Igor and the modern Romanovs (two of them strangled) including Peter and Catherine the Great; Scandinavia, from the vigorous Vikings of Norway and Denmark to the victorious Vasas of enlightened Sweden; and Spain, where both the Prince and Princess of Wales descend from the Cid and from Ferdinand and Isabella, who sent Col-

umbus to the discovery of America.

The three other tables trace the real female line descent of the Earls Spencer from the medieval Lords le Despencer, to whom venal Tudor heralds had tried to link them in the male line, and illustrate HRH's recent American descent through the Princess of Wales from an eccentric New York stockbroker and also—through the Queen Mother—the royal family's incredibly close relationship to George Washington.

It should not be forgotten that every single one of those direct ancestors was needed to produce the baby: had Mary Queen of Scots died in infancy, for example, neither Prince Charles nor his Princess could ever have been born. So one difficulty was to decide whom to include out of so many. We resolved in general to select from each country what we might call its celebrities, sticking on the whole to direct ancestors: although a few ancestral uncles, such as Dick Whittington and St Thomas Aquinas, Lord John Russell and Frederick the Great, are also mentioned. Thus, the Spencer and Bowes Lyon blood has brought to our royal babe descents from the famous statesmen who made England and Britain great, like Cecil and Walsingham, Harley and Walpole, and Earl Grey of the Great Reform Bill. But, to balance this, it is worth quoting Sir Anthony Wagner that other royal ancestors in the reign of George III included "a director of the East India Company, a provincial banker, two daughters of bishops, three clergymen, a Huguenot refugee's daughter, the landlord of the George Inn at Stamford, a London toyman and a London plumber".

However, few people with a sense of European history could fail to recognize such great foreign names in an alphabet of HRH's varied ancestry as Albuquerque and Alvarez de Toledo, Egmont and Hohenlohe, Königsmark and Lobkowitz, Montmorency and Oxenstjerna, Sforza and Zrinyi. Scots will recognize Macdonald of the Isles and the Black Douglas, The Mackintosh and bold Buccleuch, perhaps even Moncreiffe of that ilk; and the Irish the O'Donnells of Tyrconnel and the Butlers, The MacCarthy Reagh and the Knight of Glin. But lists of names must be kept in balance by anecdotes that bring them to life; and the trouble is that in a long line of respectable clergymen people tend to be most interested in the one who was poisoned by the communion wine. So it is dull to write of, say, Philip of Hesse that he was a remarkable soldier-statesman; people prefer to learn that he got Luther to agree that bigamy was not expressly forbidden in the Bible and proceeded to have children simultaneously by two different marriages. Again, a Dark Age illumination illustrates the doubtless apocryphal story that one of Prince William's ancestors, St Gregory the Illuminator, converted to Christianity in 314 another ancestor, King Tiridates of Armenia, who had been turned into a wild boar for molesting a Christian virgin.

A history of royal births

by J. E. B. Munson

At the foundation of our constitutional monarchy lies an undisputed and direct succession of the Crown. For centuries the United Kingdom, almost alone in the world's surviving monarchies, has enjoyed such a succession. This has meant inevitably that we take such a succession for granted. But it is not something our ancestors took for granted. Indeed at every crucial point in modern British history the birth of a royal heir has been an occasion of crisis, and the failure to produce an heir has been even more so.

When Henry VIII married his brother's widow in 1509 he thought he was gaining an asset, for Katherine of Aragon was, after all, a daughter of the King of Spain. As far as the new Tudor dynasty was concerned he had gained a liability. Her first pregnancy ended in a still-born daughter but her second pregnancy saw a prince born in January, 1511. The King was delighted: there were jousts and banquets, and negotiations were immediately begun to find a suitable bride. Henry now had not only an heir but a valuable pawn in international diplomacy. Within a few weeks, however, the boy was dead and Katherine was inconsolable.

Another boy, born in 1513, lived only a few days. Two years later Katherine gave birth to her only healthy child who was named after the King's sister, Mary. She was baptized when three days old and was immediately "bishops" or confirmed. The Heralds proclaimed her "the right high, right noble, and right excellent Princess Mary". Henry told the Venetian ambassador that, "If it was a daughter this time, by the grace of God the sons will follow." The King, no less than his subjects, could not conceive of England's being ruled by a Queen.

There was another still-birth in 1518 and by 1525, when Katherine had turned 40, it was obvious that Henry would have no legitimate male heirs. He even considered making his bastard son, Henry Fitzroy, his heir, but instead chose to divorce Katherine and England began its march towards the Protestant Reformation. As every schoolboy knows, Henry VIII's search for a male heir led him through two more wives before Jane Seymour died giving birth to Edward VI.

Ironically, just as Katherine of Aragon's inability to produce a male heir ultimately laid the groundwork for the Reformation, so her daughter's inability to conceive an heir secured the success of that Reformation Settlement under Elizabeth I. On November 28, 1554, when Mary Tudor had been on the throne for only a year, a Thanksgiv-

ing Service was held at old St Paul's to mark the Queen's pregnancy by Philip II of Spain. The assembled clergy asked God to "give unto Thy servants Philip our King and Mary our Queen a male issue which may sit in the seat of Thy Kingdom".

But Mary, like her mother, was to have difficult pregnancies, and this first one dragged on to embarrassing lengths. By July, 1555, the Queen, who was 39 that year, was said to be 11 months pregnant by some calculations. Rumours, many of them scurrilous, spread: Alice Perwick, the wife of a London merchant tailor, was indicted for saying, "The Queen's grace is not with child, and another lady should be with child and that lady's child, when she is brought in bed, should be named the Queen's child."

But the poor Queen was not pregnant. She seems to have suffered from ovarian dropsy, which would have included abdominal swelling. Given the primitive medical standards of the day it is not surprising that pregnancy was diagnosed. Even if the Queen had conceived a child, which she probably had not, her condition would have prevented her from carrying the baby for the full nine months. The whole court, anxious to keep the Protestant Eliza-

beth from succeeding, kept up the lie. The Queen's prayer book survives and her tears seem to have fallen most often on a page containing a prayer for the safe delivery of a woman with child.

Two years later the Queen again thought she was pregnant. At first she withheld the information from her Spanish husband for fear of disbelief and ridicule. Her young husband refused to leave the wars in France and instead sent an emissary, part of whose mission was to pay court to Elizabeth, just in case. The emissary saw the Queen in January, 1558, and felt she was "making herself believe that she is with child, although she does not own up to it". Eleven months later Mary Tudor was dead and with her died the hopes of the Catholic party in England.

It is one of the most fascinating aspects of our history that the struggle from the 1530s to the 1680s over the identity of the national Church centred over and again on the birth of a royal heir. No myth ever dominated our national consciousness as much as that of the "Warming Pan" in 1688. The idea of a spurious birth was not new, and was alleged by Protestant pamphleteers against "Bloody Mary". So the custom arose of having the Privy Council witness a royal birth.



Mary of Modena with her Catholic confessor Father Petre, satirized as a wolf.



Left, Queen Victoria with the Prince of Wales in the nursery at Claremont, from the *ILN* of May 28, 1842. Above, a portrait to celebrate the first birthday of the Queen, when she was Princess Elizabeth, with her grandmother Queen Mary.

A history of royal births

When James II married Mary of Modena in 1673 he was a widower of 40, she a girl of 15. Her age was in her favour for she could bear him a Catholic heir and, if a son, one who could supplant his Protestant daughters Mary and Anne. Between 1673 and James's succession to the throne in 1685, Mary had been pregnant eight times: four children had soon died and four had been miscarried or still-born.

When the Queen became pregnant in 1688 she almost miscarried three times, not surprising when you consider the growing opposition to James's rule. Rumours spread and Lord Clarendon, the King's brother-in-law, noted in January: "It is strange to see how the Queen's great belly is everywhere ridiculed, as if scarce anybody believed it to be true. Good God help us." Those who did accept the pregnancy wondered if the father might not be Father Petre, the King's spiritual adviser, or the Papal Nuncio, unfortunately named Count d'Adda.

Because of the rumours it is not surprising that as the Queen went into labour on Trinity Sunday the King summoned the Privy Council into her bedroom at Whitehall Palace. As the Councillors crowded round her bed the poor woman "Desired the King to hide her face with his head and periwig, which he did, for she said she could not be brought to bed and have so many men look on her." Despite the witnesses and a special Privy Council inquiry ordered by the King, rumours spread; the best story was that a baby boy had

been smuggled into the room in a warming-pan. Soon the King's Whig opponents were to be seen sporting a miniature warming-pan.

Whig hopes rose when, after six weeks, the baby's health began to fail. His doctors had forbidden milk and prescribed instead water-gruel, barley, oatmeal, sugar, currants and canary wine in addition to medicines. One observer wrote that "it is incredible, the quantity and quality of stuffs the doctors have poured into that little boy"; on the table next to his cot were seen 30 bottles of medicine. Finally the Queen in desperation took the matter into her own hands and ordered a good wet-nurse to begin feeding the baby.

But as the boy's health improved the crisis worsened: Catholic rule by an arbitrary monarch seemed secure. The only course left to the opposition was a show of force; within seven months of the boy's birth the royal family were exiles in France and William and Mary sat on the English throne.

No royal birth ever had such dramatic or long-lasting effects. The character of English religion and politics was determined for the next 300 years. But neither of James II's two Protestant daughters could provide an heir and in 1714 the Hanoverians succeeded. George III's Queen had no fewer than 15 children of whom 13 lived into adulthood. But where one generation is strongest the next is weakest: the Queen's eldest son, who would become George IV, had but one daughter and on her the Hanoverian succession depended. Princess Charlotte was George III's only legitimate granddaughter when she married Leopold of Saxe-Coburg in 1816. There were two

miscarriages before a third pregnancy was announced in July, 1817.

On Guy Fawkes's Day a baby boy was still-born although the princess was said to be "doing extremely well". Within six hours she was dead. The country was shocked, especially as the princess was the first member of the royal family to be delivered by an *accoucheur* or male mid-wife. There was a call for a full inquiry. Sir Richard Croft was the *accoucheur*-in-chief and although the princess's father, then Prince Regent, expressed his "entire confidence", Sir Richard's nerves were shattered. When, a few months later, he found himself conducting a similar case, the strain was too much. He took a gun from a wall of his patient's house and killed himself.

No one could explain why the 21-year-old woman had died. Her pregnancy had been a difficult one and her labour had lasted 50 hours. Doctors still cannot say what caused her death but one explanation is that it was the result of the same disease that afflicted her grandfather, George III—porphyria. The medical profession, slowly trying to replace old wives' tales and magic charms with scientific knowledge, was much embarrassed. If only forceps had been used earlier both baby and mother might have been saved: this was the lesson which emerged.

It is not surprising that the young Princess Victoria always had the tragedy of Princess Charlotte in mind. Nor was it surprising that she once said that "the ONLY thing I dread" was having children. When she first became pregnant in 1840 she admitted with her usual frankness that the expected birth was "an event which I cannot say I

am quite looking forward to with pleasure". Ironically she had nine pregnancies and all were successful. This was due both to her own good health and to improving medical standards.

During this first pregnancy Prince Albert found that his main task was to restrain the Queen. The prince, together with the Prime Minister, Lord Melbourne, had no fears for the Queen's physical condition, though they did worry that the malady that struck her grandfather and perhaps her cousin, Princess Charlotte, might strike again. In November, 1840, her first child, Princess Victoria, was born three weeks premature. Prince Albert had ordered that while the great men of the kingdom might still have to be present, they did not have to crowd round the bed. Instead they could gather in an adjoining room, admittedly with the doors left open for all to see. When the attending physician told the Queen, "Oh, Madam, it is a princess," the Queen replied with her usual *sang froid*, "Never mind, the next will be a prince."

The Queen resented the succession of pregnancies during the early years of her marriage for her sole desire was to be with Prince Albert. She had a mixture of views, many of them conflicting ones, towards bearing children and referred to child-bearing as the "shadow-side of marriage". Not surprisingly she was furious when she learnt soon after Victoria's birth that she was again pregnant. In November, 1841, her first son and heir, baptized Albert Edward, was born. Prince Albert took advantage of the occasion to alter tradition. The attendance of the Privy Council was ended and only the Archbishop of Canterbury and the

Lord President of the Council were called and only when the Queen was well advanced in her labour. In the event they missed the birth. When the Queen's seventh child was born in 1850, two precedents were established. A non-royal, the Duke of Wellington, was asked to be a godfather and only the Home Secretary was brought in to "witness" the birth.

Just as the tragic end of Princess Charlotte had brought forward the use of forceps to aid delivery, so the birth of Queen Victoria's eighth child, Prince Leopold, broke new ground. Dr John Snow of Edinburgh, who had made the discovery that cholera was spread through contaminated water supplies, had also popularized the use of chloroform as an anaesthetic. The Queen had ordered chloroform to be exhibited to her, but at issue was a delicate point: while all wished to lessen her sufferings, was it proper that the Queen be made insensible, if even for a time? And second, should the injunction in Genesis 3:16 that "in sorrow thou shalt bring forth children" be put aside?

The Queen's common sense prevailed. She took chloroform although, as the doctors reported, "it was not at any time given so strongly as to render the Queen insensible. . . Her Majesty was greatly pleased with the effect, and she certainly never has had a better recovery." The Queen always referred to "that blessed chloroform" whose effect was "soothing, quieting and delightful beyond measure". Her use of the new anaesthetic did much to popularize it: it was one of her greatest gifts to her people.

It was not until 1960 that another reigning Queen gave birth when the present Queen was delivered of a prince named after Scotland's patron saint. By then much had changed in royal births. When the Queen, as Princess Elizabeth, gave birth to her first child in 1948, King George VI took the opportunity to end the attendance of the Home Secretary at a royal birth, the modified custom established by Prince Albert in 1850. "The attendance of a Minister of the Crown at a birth in the Royal Family is not a statutory requirement or a constitutional necessity. It is merely the survival of an archaic custom, and the King feels it is unnecessary to continue further a practice for which there is no legal requirement." The King had in mind the acute embarrassment he felt when the Duchess of York had her second daughter, Princess Margaret, in 1930: the poor Home Secretary had arrived a fortnight too early to "witness" the birth at Glamis Castle, where the Duchess had insisted her second child be born. Now the Home Secretary is informed by telephone.

While the customs surrounding a royal birth may change the importance of it does not. The Monarchy is renewing itself and in so doing secures for the Queen's subjects the greatest of political gifts—an undisputed and direct succession of the Crown, no less important because now so taken for granted ●

New perceptions of the monarchy

by Donald Woods

Aug 82

It is understandable that foreigners wonder at the durability of the institution of monarchy in Britain, because it takes several years of living among the British to perceive the depths of subtlety which entrench and perpetuate that institution. It is equally understandable that it should take so long to perceive such subtleties, because they themselves took so long to evolve.

Coming from a republic to live in Britain, it is easy at first to take a simplistic view of the monarchical system—in theory there can be no logic in determining headship of state by heredity, nor any public office by natal coincidence. Accordingly the superficial view of the British monarchy, held even by those who like the pageantry and spectacle surrounding it, is that while it is all quite charming it will inevitably die out as an institution, doomed to rejection in the world's onward process of democratization.

The view from inside Britain is vastly different, however, and the extent of the difference becomes clear only through a substantial degree of identification with the British people themselves, while living in their midst. Once the superficial view of the monarchy is discarded and all the simplistic judgments are set aside, the layers of subtlety implicit in the entire British system begin to emerge and the system itself is increasingly seen to have many levels of complexity.

It is of course verifiable by poll that the overwhelming majority of Britons favour the monarchy, yet most of them, pressed to explain why, would probably cite the least complex reasons: that the royal family are above party politics; are a symbolic embodiment of national unity; are good for the export trade and the tourist trade and so on. Though valid in varying degrees, these reasons fall short of what appears to be the real essence of royalty's deepest emotional appeal in Britain.

It is surely to do with the most basic element of nationalism, as essentially tribal as anything in African society—the concept of the nation as a family.

Although I was born among African tribesmen and have seen many manifestations of the impact of tribalistic nationalism in various countries, nowhere on earth have I seen its power more developed than here in Britain. Its expression is refined through ritual here as nowhere else, and to more national effect here than anywhere else.

Indeed, the British are the ultimate tribe, and through long-evolved instinct for subtle accommodation and participatory symbolism the tribe's regional and class diversities have been

forged into a remarkable unity whenever this becomes a tribal requirement, as in crisis or war.

Of course divisions exist, as in all societies, but in this society there are unique instruments and patterns of adjustment that make for such accommodation, and although party politics often take precedence over other instruments of accommodation as the tribe moves now to the right and now to the left, with periodic pauses in the centre for consolidation, ritual attends all these processes in Parliament, on parade or at the pulpit, because Britain is the most ritualistic of all nations.

Here again, the foreigner is apt to take, either exasperatedly or affectionately, a superficial view of all this ritual. What nonsense it all seems! But a deeper contemplation reveals less and less nonsense and more and more purpose, once the key fact is grasped that what is being contemplated is no less than a tribe in action.

The Zulu people would understand it all more easily than the French or the Americans. Put a Zulu observer in the Albert Hall for the Remembrance ritual and he would recognize all the elements of the tribe paraded before the Paramount Chieftainess and the Family of the Great House; the Elders gathered in their blankets of distinction; the ancient warriors shuffling by in their scarlet Chelsea Pensioners' coats; the young braves singing war songs of past generations; the medals and scars of conflicts; the supreme diviners from Lambeth and Westminster and the herbalists with the limbless and infirm in a place of honour in the midst of the whole great tribal family.

Last year in the Albert Hall Cheerful Charlie Chester was there to keep the tribal vibrations down to a sub-atomic level with comedy and song before the poppy petals floated down in that awesomely eloquent tribute to the tribe's dead warriors but, even thus controlled and channelled within dignified confines, those vibrations were so powerful as to be almost perceptible to the television viewer. My God, one thought, imagine taking on this lot in a war, with this kind of morale on tap at the blast of a fanfare!

This occasion, more than any other, more than Trooping the Colour or a coronation or royal wedding, was the full tribe invoked—the dead as well as the living; the old and the young; the ancestors and those still to be born; the highest and the lowest. The whole family, in fact, in the fullest sense.

An American four-star general from the Pentagon might question the relevance to Nato of the parade of the pike-

men, or might struggle to relate halberdiers to the cruise missile, but any Zulu guerrilla of the African National Congress, even though armed with the latest AK-47 automatic rifle, would understand the importance of brandishing a spear once thrown at the battle of Isandlwana. What is happening is that the tribe is saying: "We've been through it all before. We know where we come from. We know what we are."

Ritual, of course, usually implies an elaboration of what a gathering is all about. But the powerful subtlety of British ritual lies in what is *not* elaborated, in fact, what is not stated at all—the tribal sense of oneness on these occasions.

The deepest human emotions lose something by crass definition, so it is best that they be felt out rather than spelt out. Hence poetry. Hence ritual. And it is surely in its key role in national ritual and tribal symbolism that Britain's monarchy is perceived by Britons to be essential—and irreplaceable.

How else could working-class people feel a proprietary sense of relationship with an aristocratic family across what in purely social terms would be a vast chasm? Yet, whatever it is in social terms, this relationship is remarkably close emotionally, and the rules which govern it are too subtle for definition.

Paradoxes abound. Here is a Head of State stripped of all significant political power, yet invested with an essential role in the political process; laden with privileges yet forbidden to define them; deferred to constantly yet strictly controlled by the common people. The Queen's police protect the rights of citizens to criticize, question and even ridicule members of the royal family, yet unwritten rules of public taste govern the liberties which may be taken by lampoonists, comedians and impressionists who aim satire at royalty.

It would require many millions of words to probe the entire tribal phenomenon in Britain, and at the end of the exercise few of the tribespeople would bother to read them because as a tribe they prefer to feel it as an emotion rather than to reduce it to mere thought. Here again their tribal instinct is sure, and here again we have what is reputed abroad to be a most precise, intellectual and rather cold society functioning by gut instinct at moments of national challenge, and expressing the most basic tribal emotions through elaborate ritual on national occasions.

The ritual is refined and the emotions are controlled, but what it all represents at root is raw and elemental. The tribal style may appear eccentric, but the tribal power it generates is awesome ●



*To be taken daily
before Fruits de Mer.*

Graduates of the school of Makepeace

by Ursula Robertshaw

When John Makepeace moved from Oxfordshire to Parnham House, near Beaminster in Dorset, in 1976, to found a school for craftsmen in wood, many of his friends crossed their fingers for him. He had taken over an exquisite but surely costly to run, part Elizabethan, part 17th-century listed house in need of care and attention, in order to establish courses in woodwork of the highest standard.

His friends need not have worried. In six years Parnham has produced craftsmen whose excellence reflects Makepeace's own, and the idea of the school, which runs a two-year residential course, has been imitated in several countries throughout the world.

Last month at the Royal Show, Stoneleigh, this year's graduating students showed their work, some of which we illustrate. The pieces are superbly made and combine the traditional with the innovative in both design and materials.



Low rocker in laminated English oak by Ross Sharples. £165.



Dining chair in foyha de bolo, an African hardwood, by David Archer. £1,000 for six.

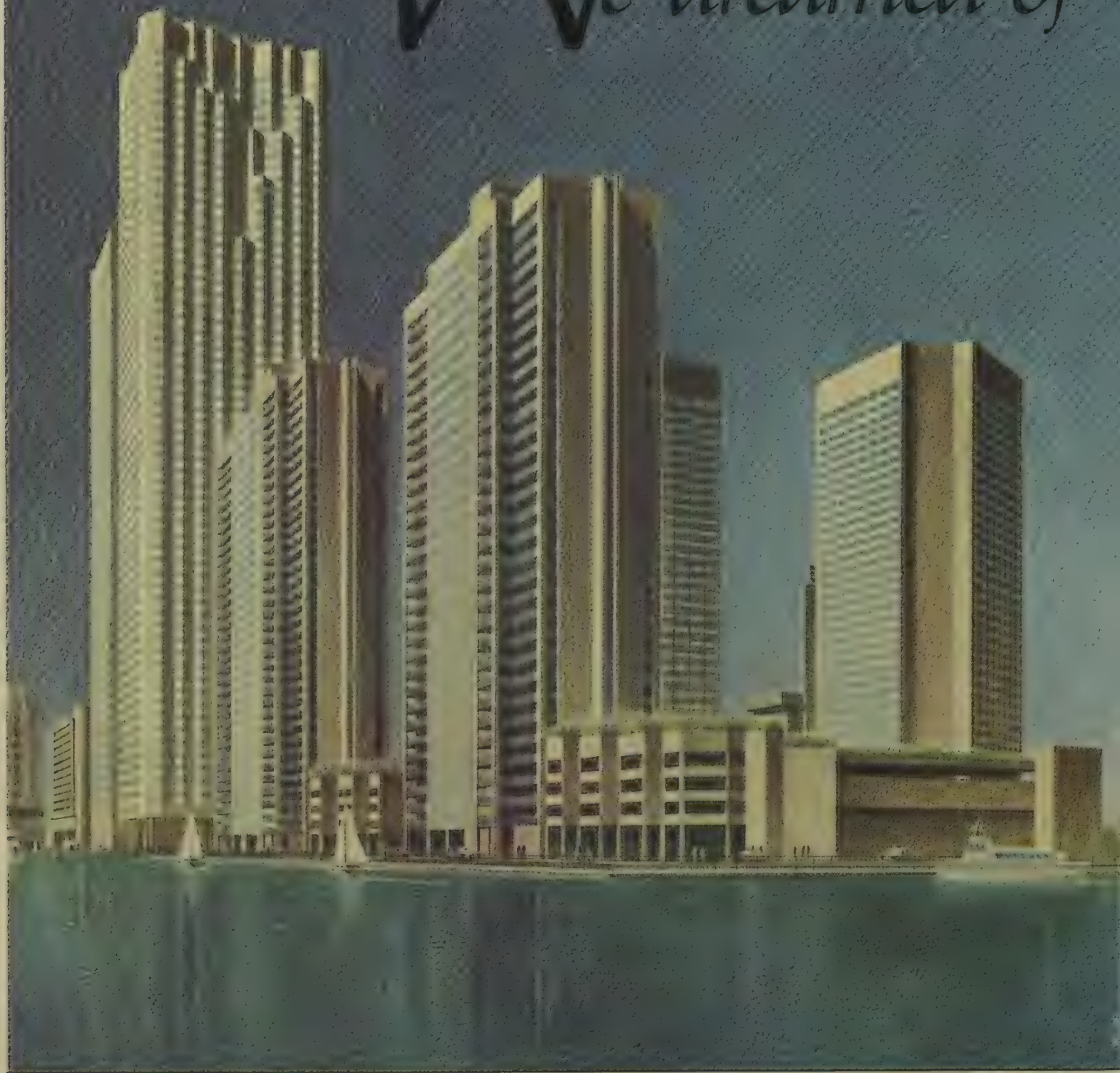


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The Coppergate helmet

by Peter Addyman

The director of the York Archaeological Trust gives a detailed description of an Anglo-Saxon helmet—only the third ever found—unearthed at the Coppergate site in York, and considers its significance in Anglo-Saxon archaeology.

The York Archaeological Trust brought its five-year campaign of excavation at Coppergate, York, to an end in October, 1981, as work began on the construction of a 2½ acre complex of multiple stores, car parks and shopping arcades. The excavations showed that Coppergate lay in the heart of Anglo-Scandinavian Jorvik, in an area rapidly developed following the Viking capture of the city in AD 866. It became a neighbourhood of closely packed timber shops and workshops set on long, narrow tenements running back from the street. Before this, from late Roman times until the 9th century, there seems to have been very little occupation or activity in the area at all. This lacuna in the archaeological record was in part filled by the discovery on May 12, 1982, of a square pit, cut into the natural clay, lined with horizontally set planks, within which was an 8th-century iron helmet with copper alloy mounts and a long and slender iron spearhead.

The discovery was made by a machine operator, Andy Shaw, and his ganger, Chris Wade, who were part of the Wimpey Construction team at present developing the site. They noticed what they first took to be a stone as they pared down and levelled the natural clay of the site to accommodate the foundations of the Jorvik Viking Centre being built below the shopping complex. Wimpey's site operatives have become something of experts in the recognition of archaeological evidence, having worked alongside a Trust team of observers throughout the construction period. Mr Shaw and Mr Wade almost immediately recognized that the stone was in fact an iron object, and called a member of the archaeological team. Within minutes the significance of the find was recognized, and an emergency excavation was launched on what remained of the archaeological context in which the helmet lay.

The square pit containing the helmet and spear was carefully excavated and meticulously recorded. The objects themselves were examined *in situ* by the staff of the Trust's conservation laboratory before being removed for immediate first-aid, packing and storage under laboratory conditions. The whole area around the square pit was then excavated, construction work having been temporarily suspended by Wimpey. Several other pits were found, one of which was lined with a barrel.

The pit where the helmet and spear

lay had been filled with clay and organic material, producing the anaerobic conditions often found on the Coppergate site. These have the effect of inhibiting decay in metals and organic materials. To prevent decay resuming the helmet was transferred to a sealed plastic container in an atmosphere of nitrogen gas, providing a more or less inert environment. No cleaning or conservation has yet started on either the helmet or spear. Nevertheless it is already possible to see many of the main features of the objects.

The helmet is constructed of iron plates riveted at the base to a broad horizontal iron band, and held in place by a further iron band running from forehead to nape. The helmet is strengthened with copper alloy edge binding, and there are banded eyebrows over the eyeholes, terminating in fanged animal heads. A flat copper alloy band runs from nape to nose, terminating in a bird head at the top of an interlace-decorated nose piece. A second band runs across the helmet from ear to ear. These flat bands, flanked by ribbed ridges, bear inscriptions, reversed and *repoussé*, in characters in a Northumbrian display script of high competence, datable to a short period between AD 690 and 730. The inscription has been provisionally read as: IN NOMINE DNI NOSTRI IHU SCS SPS D?ET OMNIBUS DECEMUS AMEN OSHERE XPI, a Latin Christian inscription including the Anglo-Saxon personal name, Oshere.

The helmet has iron cheek pieces, also edge-bound, and evidently with small mounts on the rear edge. One cheek piece is still attached by a hinge. The second has been forced up within the helmet, where it is visible through a hole made by the machine at the time of discovery. Also visible through this hole is a piece of iron mail. There are attachment holes for mail around the rear of the helmet and evidently there was a mail neck guard, now forced up within it.

The helmet is still full of the clay in which it was found, but careful excavation of the interior will begin shortly, not only to reveal and recover the mail and the second cheek piece, but also to investigate whether there are other fittings, and even perhaps linings of organic material, which could well have survived in the anaerobic conditions. To gain some idea of what lies inside, the helmet has been examined by



MIKE DUFFY

The Coppergate helmet, still filled with clay from the pit in which it was found.

X-radiography. Conventional tomographs have shown the details and disposition of the mail and cheek piece. The helmet has also been examined by computer tomography, using a body scanner recently installed at York District Hospital. This has provided data from which a full, three-dimensional picture is being built up, showing not only all metal objects within the helmet but also stones etc. in the clay.

The iron spearhead is a much simpler object. Its long, slightly tapering, angular blade is of a form often found in 7th-century spears in late pagan Anglo-Saxon graves. The shortish socket still contains part of an ash or field maple haft, and a fixing nail is visible on X-radiographs.

A number of questions immediately pose themselves about the Coppergate helmet and spear. What was the nature of the deposit in which they were found? The other two Anglo-Saxon helmets, from the Sutton Hoo ship burial and from a barrow at Benty Grange, near Monyash, Derbyshire, were both found in burial deposits. There seems to be no possibility of this at Coppergate. Human bones, had they ever been present in the plank-lined pit, would have survived, as animal bones were found in an excellent state of preservation. It seems more likely that the pit was either a well, or a store, or a rubbish pit. The question may be settled when the deposits are examined in the University of York Environmental Archaeology Laboratory.

A second series of questions relates to the date the helmet was made, and when it was discarded. The date of manufacture will probably most accurately be fixed by the style of lettering

on the inscription, similar to that in various well-known and closely dated Northumbrian manuscripts. It almost certainly lies within the period AD 690-730. The style of the animal ornament and other factors might suggest it was made after 700 rather than before.

Dendrochronological determinations will be attempted on the planks which lined the pit. These may give a felling date for the planks, though not, of course, for the final use of the pit. That may be suggested by radiocarbon determinations on the organic contents of the pit. It would be surprising, in view of the excellent state of the helmet and the lack of wear on the moving elements, if it had been put in the pit later than its date of manufacture.

A third obvious series of questions relate to the inscription, and it is premature to speculate on this, except perhaps to say that the personal name Oshere which it contains is a fairly common one in Anglo-Saxon England, being recorded at least 11 times.

Like the Sutton Hoo and Benty Grange examples, the Coppergate helmet is ultimately derived in design from late-Roman parade helmets. It stands at present as the only 8th-century helmet known from the country, and is clearly from a Northumbrian workshop of the highest competence. Even though considerably later in date than the Sutton Hoo helmet it helps to confirm assumptions about helmet development which were made in reconstructing the shattered and corroded remains of that much more magnificent example. As its study continues it is certain to establish itself as a classic piece in the history of arms and armour.

The Côtes de Castillon

by Peta Fordham

If you try to look up the Côtes de Castillon in any but a very recent reference book you will not find them. Even the newest will probably give the region sparse coverage. For the area, though wine has been grown there for hundreds of years, acquired its "appellation" of "Bordeaux Supérieur—Côtes de Castillon" only in 1955; and it is therefore the youngest AC in France after the nearby Cadillac.

When I drove through the region a year or two ago, I was enchanted by its tranquillity and charm. It is right on the boundaries of the Bordeaux region, and some very good wine is made there.

The English were driven out of this region in 1453 when John Talbot, Earl of Shrewsbury, whose name remains enshrined in one of the great Bordeaux wines, was killed at Castillon, renamed Castillon-la-Bataille after this bloody encounter. His name is remembered with affection. The country and its vines were savaged by the triumphant French armies. But the wine-making soon started again and has continued. Soil and subsoil are virtually identical to St Emilion, of which it was formerly part, contributing a simple Bordeaux.

There is a large co-operative which makes a sound, run-of-the mill wine and has been operating since 1951. The wine is kept in vats for two years (a fairly general procedure) and production averages about 300,000 bottles a year, mostly for the home market with a little exported to Benelux and Germany. The concern is well run. The wine is clean and sound and, as with most of the region, has good body with the often used "mix" of Merlot and Cabernet Franc (about 50/50) producing a rather quick-maturing wine.

It is to the individual châteaux that you must go for the finesse of character. Three of differing style supplied interesting consistency and contrast. At St Philippe-d'Aiguille, in a romantic, rambling white building, Château Grand Tuillac, a wine of remarkable

smoothness and depth, is made by Philippe Lavigne from two-thirds Merlot and one-third Cabernet Franc. Modernization is coming to the area now, as labour is scarce and expensive, and while this château still picks traditionally, at the Château Haut La Pierrière, not far away at Gardegan, a formidable machine cuts weeks to hours.

This château, part 13th-, part 16th-century, which has been in the family since the 16th century, belongs to M de Marcillac who makes a long-living wine with abundant fruit and of excellent colour. (1970 was a magnificent year.) M de Marcillac has brought in such innovations as equipment to control the temperature of his fermentation, but he is deeply rooted in the soil and a great traditionalist.

The Château de Pitray was, perhaps unfortunately, restored in the 19th century; but its real age is measured in centuries and its cellars have held wine for most of that time. Here M de Pitray, a sailor in his youth but with family wine connexions, makes rather aristocratic wine of great delicacy and depth. Of the various years I tasted, two remain firmly in my mind—the 1973, full and very "Merlot", and the 1978, which had a prodigious body, a powerful nose and a very, very long finish. All the individual château wines I tasted in the region measured up to what I would be happy to find under the St Emilion label. This is *not* meant to be patronizing, but to emphasize the clear relationship springing from shared conditions. "Le trésor caché de Bordeaux" the inhabitants call it.

For it is Bordeaux—but with a difference. The people, many of them Gascons, have drifted here over the centuries and there is an independence and extrovertism quite foreign to the Bordelais, characteristics so marked that you sense it immediately. It is still a simple place: owners, obviously not short of a *sou*, live without ostentation of any kind, with *vignobles* of human size. In short, life is lived as it used to be and I can think of few places more sympathetic for a wine-lover to visit ●

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Two or three years ago the ILN became interested in the re-establishment of a vineyard in the Côtes de Castillon, taken over by one of our trusted sources. We are now able to offer readers the first vintage he is marketing, a Bordeaux Supérieur, Côtes de Castillon, which includes some grapes from 75-year-old vines. This is Ch Moulin de Clotte 1980, a soft "easy" wine, with definite Merlot characteristics but plenty of Cabernet backbone. It reminds me of a Lussac-St Emilion and is on offer at £38.50 a case.

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Hollies in August

by Nancy-Mary Goodall

"Eringo, to the threat'ning storm,
With dauntless pride uprears
His azure crest and warrior form,
And points his spears."

I like my gardening in the round and want to know not only what plants look like and how to grow them but where they came from and what people thought about them long ago. So I sometimes buy old gardening books and recently acquired *Flowering Plants of Great Britain*, a leisurely Victorian work, profusely illustrated by the author, Anne Pratt. The above four lines are taken from this book and they refer to our native sea holly, *Eryngium maritimum*, a plant common round our shores. I cannot better Anne Pratt's description: "No one could look at its thick, rigid, spiny leaves without thinking of our well known evergreen. Their colour, however, is very different; for it is not dark and glossy, but of sea-green glaucous hue, beautifully veined with white. The flowers look something like thistles... the small blue blooms grow in a dense head, on a scaly receptacle. They are produced in July and August. The stem is about 2 feet high and the seeds are aromatic."

Sea holly was one of the plants used by early herbalists. The prepared roots were prescribed for many ills: earache, broken bones, snake bites, fevers and melancholy. Anne Pratt tells us that in Queen Elizabeth's day, when prepared with sugar, they were called kissing comfits, but being a Victorian—her long life ran from 1806-93—she does not add that they were thought to be aphrodisiac. Falstaff mentions them in the *Merry Wives of Windsor*.

They are marvellous plants, doing well in any light, well drained or sandy soil and all the more useful for being at their best in late summer and for drying well for winter decoration. The European species form clumps of spiky stems but others from the Americas have sword-like leaves springing from the base in the manner of yuccas.

All eryngiums have tiny flowers, usually blue but sometimes white, greenish or mauve, tightly packed into teasel-like heads of various sizes and either rounded or oblong. The "scaly receptacles" are bracts, sharply toothed and more or less prickly, often of a metallic appearance. When large in proportion they give the effect of strange starry or spidery flowers.

One of the showiest is a European species, *E. alpinum*, 2½ feet, with flower heads and bracts of a rich blue that extends down the stems. This decorative plant contrasts well with pink and crimson roses and other flowers of soft colouring and texture. *E. tripartitum*, 2 feet, also has blue stems but has masses of tiny heads like little blue bees, each backed by six or so sharp blue spikes

that stand out like the spokes of a wheel. *E. planum* is similar, taller, less effective but useful for cutting. *E. bourgatii*, from the Pyrenees, is 2 feet high and looks as if washed with silver. A different silvery effect is found in *E. var-iiifolium*, 18 inches, from Morocco, in which the heart-shaped basal leaves, the small leaves up the stems and the flowers are brilliantly veined with white. *E.x. oliveranum* is a hybrid with steel blue stems in somewhat horizontal lines and large blue flowers. There are other well coloured hybrids, sometimes listed under *E.x. zabelii*: Jewel, deep violet, Spring Hills, deep blue, and taller, large-flowered Violettea.

One eryngium has long held a favourite place in the hearts of well read gardeners, a biennial species from the Caucasus, *E. giganteum* and known to plantsmen as Miss Willmott's ghost from that formidable Edwardian lady gardener's habit, when visiting her friends, of dropping a few seeds here and there. It germinates slowly, as do most eryngiums, so plants would appear and bloom two or even three years after her visit. The Ghost stands up to 3 feet tall, each long cone of florets seemingly set in a rococo silver candle-sconce formed by the protecting bracts. It is monocarpic and dies after flowering but can usually be relied upon to perpetuate itself.

Another species which has recently caught the popular imagination is *E. proteiflorum*, a comparatively recent discovery in Mexico. It is often listed incorrectly as *E. Delaroux*, that being the name of the authority who christened it; as a popular name it may stick, having a French elegance that seems to suit the flower. This is the supreme silver eryngium, apparently worked in metal, that reflects the light and draws you to it. It flowers in spring, summer or early winter when the bluish cast changes to silvery lime green. It has the long, narrow basal leaves typified by *E. agavifolium* from the Argentine with toothed agave-like leaves in rosettes and strong, much branched 5 foot stems bearing dozens of prickly green thimbles. *E. eburneum*, 5 feet, graceful and hardy with spiny, arching leaves and flower stems is sometimes confused with the tender *E. bromeliifolium*, 3 feet, which is more angular. All these are evergreen plants that are suitable for any sunny position where you want a tropical effect.

It is infuriating when perennials are invaded by couch grass or twitch which so far has proved impossible to eradicate without digging up the plants and removing every shred of hateful white root. Now May & Baker have come up with a new specific weedkiller for grass which can safely be applied to infested plants. It is called Weedout and should prove a boon. But remember that it will also kill ornamental grasses, and that includes bamboos ●

Investment packages

by John Gaselee

There are plenty of "package" forms of investment on the market, through which you share in a fund which is widely invested and kept under constant management. In many ways that must be better than a holding of a few different stocks quoted on the Stock Exchange which are looked at periodically by a stockbroker. It is important, however, to bear in mind the tax aspect.

Single premium unit-linked life policies, sometimes known as single premium bonds, have been selling well. From the tax point of view their advantage is that the income from the underlying investment is re-invested, net of the tax paid by the insurance company. This deduction of tax is likely to be significantly lower than the tax which would be paid on the income if a higher-rate taxpayer had invested directly in the underlying investment. If, therefore, a higher-rate taxpayer buys a single premium bond there is a faster "roll-up" than if shares, etc had been bought direct.

The tax on capital gains also needs to be considered. Many insurance companies offering bonds now invest in authorized unit trusts, rather than directly in the equity market, because a unit trust pays no tax on its realized gains. The managers of a unit trust, therefore, can manage the portfolio without having to consider tax on capital gains. Nevertheless while there is the tax-free roll-up within the unit trust, if units are realized they are treated for capital gains tax in the same way as any other security.

An insurance company has an advantage over an individual in that, if the fund is expanding, it can expect to go on buying units without having to sell back any for a long time. It is not until the insurance company's fund begins to contract that it will have to sell back units, until when no tax in respect of capital gains will actually have to be paid. This means that an insurance company can make a fairly modest deduction from its own unit price to take account of its contingent liability to tax on capital gains. When, therefore, you realize a single premium bond, effectively less capital gains tax will be payable than if you had held the underlying securities on a direct basis.

There is also the convenience aspect of a single premium bond. Normally it provides considerable flexibility, in that you can switch from one investment sector to another without incurring any tax, and probably at no more than a minimal administrative charge. This means that you can switch your involvement from equities to gilts, or property, or *vice versa* virtually free of cost and without incurring any capital gains tax at the time. That is very different from the position that would

prevail if you were investing direct—assuming, of course, that worthwhile capital gains had been made.

There are, however, disadvantages in holding a single premium bond for anyone who is a higher-rate taxpayer when the bond is realized. At that point the total gain which you have made (taking into account any partial withdrawals which have been tax-free at the time) is divided by the number of full years for which the bond has been in force. The resulting figure is added to your income for the year in which the bond is realized. This establishes the rate of higher-rate tax (less basic-rate tax) which is applied to the whole gain.

This means that if you realize a bond when paying a high "marginal" rate of tax, bearing in mind that the gain under a bond consists partly of income (on which tax has been paid at the life office rate) and partly capital appreciation (from which the life office has made a modest deduction in connexion with its contingent liability to tax), you may be paying tax on your gain at a significantly higher rate than the standard rate of capital gains tax.

It can be argued that if you maintain a bond in force until retirement you are then likely to be paying a significantly lower "marginal" rate of tax and thus may be able to realize bonds over a period of a few years paying little or no higher-rate tax in the process. That is certainly an idea for anyone who is self-employed and in a position not to take a pension from a pension policy for the first two years or so after retirement. In that way income can be artificially depressed for the years in which bonds will be realized.

Units in an authorized unit trust have worthwhile advantages from the tax point of view, but there is not the same flexibility. In the first place, an authorized unit trust will invest in equities or gilt-edged securities. It is not permitted to hold property. To switch from one specialist unit trust to another can be expensive. There may be capital gains tax to be paid and in any event there will be a charge, even if a switch is made between unit trusts under the same management, and the managers make some reduction in the initial charge.

If, however, you stay with the same unit trust (which may not be best from the investment point of view) it may be possible for the investment to be completely free from capital gains tax. None is paid within the trust. The units appreciate in value, free from capital gains tax. Admittedly on realizing units there may be a liability to capital gains tax but this can probably be eliminated. In the future the freedom from tax on capital gains up to the level of inflation will be a help. This year the first £5,000 of net realized gains will be free from capital gains tax, and we have been told this figure will be index-linked.

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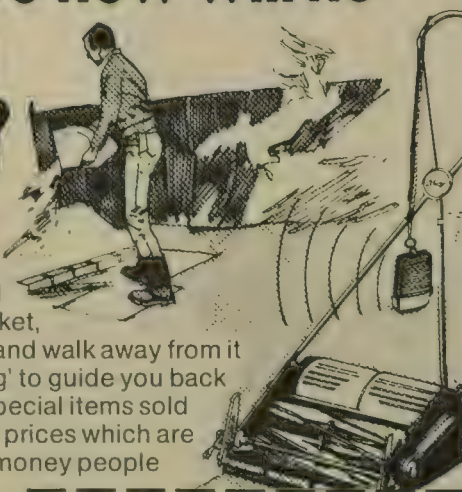
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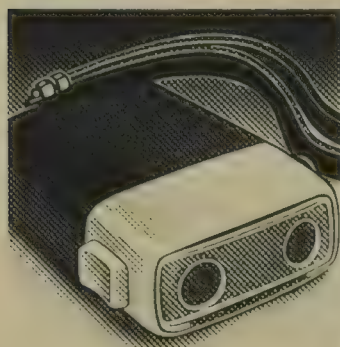
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MOTURING

The De Lorean débâcle

by Stuart Marshall

It is always tempting and easy to be wise after the event. But, in truth, the De Lorean car never looked like being a winner, except to an incurable optimist like John Zacharay De Lorean.

The history of motoring is littered with the names of people who thought they would succeed where others had failed and beat the giants at their own game. About 90 per cent of the annual world output of 25 million cars is made by a relative handful of companies like General Motors, Toyota, Ford, Nissan, Renault, PSA, Fiat and Volkswagen. Of the rest, the majority comes from smaller though substantial makers such as BL, BMW, Daimler-Benz, Honda and Volvo. A tiny minority is produced by what in volume terms must be rated fringe manufacturers. Of these, the best known and most profitable are Rolls-Royce, which builds about 3,500 cars a year, and Porsche, whose output is 10 times that but still trifling compared with the giants. This was the end of the automotive business in which De Lorean aimed to make his mark.

John Z. De Lorean, now 57, son of a Detroit foundry worker, had risen to the highest reaches of General Motors Corporation management. He had brilliantly run its Chevrolet Division and was in charge of all GM North American car and truck production when he did the unthinkable in 1973 and resigned. No one had ever walked out of GM top management before. But De Lorean wanted to break new ground and produce an "ethical" sports car that would make better use of the world's resources.

He assembled a small team of mainly US car industry executives around him and designed his ethical sports car. It was to have an all-plastic structure, a rear-mounted V6 engine of nearly 3 litres' capacity, a two-seat body and gull-wing doors. He put around £5 million of his own money into the project but the major source of funding was to be the British taxpayer. In 1978 the then Labour government committed a total of £53 million to finance the construction of the De Lorean Motor Cars plant at Dunmurry, Northern Ireland, where 35 per cent of the local workforce was jobless. The plant was constructed on a green field site and equipped to produce an eventual 30,000 cars a year. It was an achievement of organization, energy and the ability to conjure money out of the official pocket that no one should underrate.

A prototype of the car, styled by Ital Design of Turin who have designed vehicles for some of Europe's leading manufacturers, was displayed in the USA in 1980 and later created a sensation at the Geneva Motor Show in 1981. Its engine was a V6 from a

factory jointly owned by Renault, Peugeot and Volvo, and the air conditioning was American, but the rest of the car was British.

De Lorean's ideas of making the car's structure entirely from plastic were ahead of their time. After considerable collaboration with Lotus, who had also tried to perfect an all-plastic car in the 1960s, the De Lorean ended up with a galvanized steel chassis panelled in plastics and overlaid with thin sheets of stainless steel. Unquestionably its structure would have a very long life. By US standards of the mid 1970s, when the ethical car was conceived, its 20 mpg in town, 30 mpg on the highway fuel consumption would have been rated as modest indeed.

Cars began to roll off the production line in the autumn of 1980. The first ones to reach the US, where they were to have been sold exclusively for the first year or two, found eager buyers, even though the US motoring press had some hard things to say about build quality. De Lorean, optimistically forecasting sales of 20,000 a year in 1981, raised output. Then everything went wrong. Interest rates were sky-high in the USA; sales of all kinds of cars slumped to the lowest level known since the late 1940s. The cars that were produced could not be sold; the cash flow dried up. De Lorean sought more finance but the sands were running out. In February, by which time no less than £84 million of taxpayers' money had been committed to De Lorean in grants, loans and guarantees, the Government put the receivers in.

They tried to keep the company in business if only to reduce the scale of redundancies and to offer some hope of payment to De Lorean's many component suppliers. But by the end of May it looked like the end, barring some massive injection of funds. As I write, there are unsold stocks of about 2,500 cars in the USA and Belfast, and all but a few hundred of the 2,600 workforce who at one time built the De Lorean car in Dunmurry are back on the dole again.

It has been a sad story, most of all for the workpeople who saw De Lorean as a saviour. But it was the wrong car, built in the wrong place at the wrong time.

And what was the De Lorean like to drive? I cannot say. Despite all my endeavours, I never got farther than sitting in one on a show stand. It looked stunning, though I think it would have been an awkward car to drive in town because of restricted visibility. No doubt it would have been fast and accelerative on the open road. But had all that expensively bought Lotus expertise overcome the basic design disadvantage of having a great lump of a V6 engine and transmission at the extreme rear? Sadly, it looks as though I shall never find out. ●

Traditional Cyprus

by David Tennant

You could easily miss the Taverna Leftheris in the tiny village of Yermasoyia, a few miles out in the country north-east of Limassol, the second city, major seaport and now leading resort of Cyprus. It does say "Taverna" on the wall but it looks little different from the other houses. Leftheris, by trade a truck driver, is a large, olive-skinned man with sparkling eyes and a great command of colloquial English. He decided a couple of years ago to try his skill at running a taverna in part of his own home, providing good, local cooking at modest prices with the family joining in. The business has expanded a little and the taverna interior has been decorated with local artifacts and old farm and vineyard implements.

The taverna is popular with Cypriots, and four of us had an excellent dinner there for about £5 each which consisted of *mezedhes* (hors d'oeuvres), eating as much or as little as we fancied. Among the many dishes were kebabs, *aphelia* (pork stew with red wine and coriander), squid, sardines, spicy sausage, mixed salad with crumbly feta cheese, delicious local yoghurt, freshly made hot pita bread, sweetmeats of various types, oranges picked that day and local red wine.

In spite of the many new hotels, apartment blocks, villas and other tourist trappings most of traditional Cyprus continues to exist, to use its own initiative and to be readily accessible to the visitor. Indeed holiday-makers in this lovely, if sadly divided, island will miss much of its charm if they stick solely to the resort areas.

Last spring I returned after an absence of over five years, during which time there have been many changes. Ayia Napa at the eastern end of the island has grown almost beyond recognition, but its old fishing harbour, superb beaches (and those of nearby Nissi) remain unsullied. Its beautiful 16th-century monastery is as peaceful as ever even if souvenir shops, discos, "pubs" and motor scooter hiring agencies are within hailing distance.

At the other end of the island is Paphos which I had not seen for even longer. Here new holiday villages are under construction but, again wisely, away from the old part of the town, its picturesque harbour and the Roman remains. The fish restaurants along the quayside continue to serve good whole-some meals at reasonable prices.

Limassol has not just expanded, it has exploded with a new deep-water harbour and many tourist developments along the coastal road. Some of the hotels, such as the four-star Poseidonia Beach where I stayed for several nights and recommend, are right by the sea. Others are some way away, so that you should be quite sure of the location

before you book.

The real attractions of Cyprus lie away from these contemporary developments. All are within easy reach by car. Hiring is simple and on the whole works out more cheaply than in the UK although it is worth shopping around when you are there. Petrol is about £1.80 a gallon, they drive on the left and the roads vary from good to passable. Traffic in Limassol and Nicosia can be heavy and you must be prepared to crawl along the main highways if you get stuck behind trucks.

The massive, walled Crusader Kolossi Castle west of Limassol, best reached by driving through fertile vineyards and citrus groves, is well worth a visit, as are the splendid classical remains at Curium, particularly the amphitheatre with its dramatic setting looking out to sea, and the mosaics at the House of Dionysos at Paphos.

Cyprus has many churches and monasteries, most of which welcome visitors. The Church of Asinou is considered to be the finest on the island. Its interior is completely covered in amazing murals dating from the 12th to the 14th centuries, restored and cleaned in recent years. The building itself is quite small and simple and stands at the head of a valley on the northern slopes of the Troodos mountains. The drive there from the south coast is spectacular.

About 40 companies offer holidays to Cyprus; two weeks with half board range from around £320 to £580. Villa and apartment renting is becoming increasingly popular. I was impressed with the apartments skilfully converted in a traditional Cypriot house in the village of Phinigaria near Limassol and run by Meon Villa Holidays. They sleep from two to six and cost between £290 and £400 for each person for a fortnight, including flight, self-drive car, maid service and insurance. Meon also have modern villas in the Paphos and Coral Bay areas.

Exchange Travel have the widest range of holidays and fly from Birmingham and Manchester as well as London. Sunvil Travel also specialize in the island and have a number of unusual holidays including a week-long tour of some of the Byzantine churches and monasteries, departing on November 3, costing £365.

The current Cyprus Airways-British Airways APEX fare from London to Larnaca is £224, booking a month ahead and staying 10 days to three months ●

Cyprus Tourist Office, 213 Regent Street, London W1R 8DA (tel 01-734 9822). Meon Villa Holidays, 32 High Street, Petersfield, Hants GU32 3JL (tel 0730 4011). Sunvil Travel, 7 Upper Square, Old Isleworth, Middx TW7 7BJ (tel 01-568 4499). Exchange Travel, Parker Road, Hastings TN34 3UB (tel 0424 423571).

Paris highlights

by Elisabeth de Stroumillo

I have spent just about every sort of weekend in Paris in my time: working ones; romantic ones (holding hands in Left Bank cafés and on the *quais* beside the Seine); racing ones (strawberries and cream at Longchamp); shopping ones; and family ones punctuated by leisurely Sunday lunches.

My first was as a small child and I still retain memories of balloon sellers outside the Galeries Lafayette department store, of outsize lollipops and of puppet shows in the Luxembourg Gardens. My own daughter, admittedly much older than I had been, chose to spend most of her first visit in pursuit of the famous departed: Napoleon in his gross sarcophagus at the Invalides; Oscar Wilde in Père-Lachaise cemetery; Charlotte Corday by the steps of the Chapelle Expiatoire. Among the living by far the greatest attraction was the vivid conglomeration of impromptu entertainers in the huge open space outside the Pompidou Centre: jugglers and clowns and contortionists and itinerant musicians and fire-eaters and hucksters, all vying for the attention of the strolling crowds.

Most recently I was asked to act as a guide to a sybaritic and well travelled friend whose numerous globe-trottings had for some reason never touched Paris. It was to be a no-expenses-sparged weekend (staying at the Ritz and eating only at the best restaurants) for which she provided the funds and I the expertise. Apart from the luxury living she demanded, my only brief was to fit what I considered the essential highlights into three days: not easy since the Louvre obviously had to be one of them and it takes at least three days to begin to do justice to that alone.

So I had reluctantly to eliminate many favourite spots. The Arc de Triomphe, Eiffel Tower and Sacré-Coeur could be looked at only from afar, and my short list of sights had to be rigidly grouped by geographical proximity to avoid wasting time rushing hither and yon—essential in planning any successful Paris visit. The environs of the Ritz—Place Vendôme, the Madeleine, rue de Rivoli and the Opéra—were absorbed during our comings and goings.

It seemed easiest on the Friday to combine the Impressionists in the Jeu de Paume (how much better they will look when the Gare d'Orsay transformation into a museum and art centre is finished) with a glimpse of the Louvre: a pretty big mouthful broken by a stroll in the Tuileries gardens and an impeccable lunch at Pierre in the rue de Richelieu. This is one of the more modest of Michelin-rosetted restaurants and we dined that evening at one of the grandest, the venerable Grand Véfour, partly because it is within the

peaceful precincts of the Palais-Royal, a lovely place for a pre-dinner wander.

Saturday was Ile de la Cité and Left Bank day: Notre-Dame and the medieval Ancien Cloître quarter beside it; the Conciergerie, the former palace and Revolutionary prison where Marie-Antoinette was interned; the brilliantly luminous stained glass of the Sainte Chapelle; St-Germain-des-Prés, the oldest church in Paris; and the Cluny museum, a 15th-century abbatial mansion built over the still-visible ruins of a Roman bath-house and containing a fabulous medieval collection of artifacts. The rue de Buci street market and the web of atmospheric streets around it provided light relief; the famous Tour d'Argent restaurant, apart from its view, provided our only slight gastronomic disappointment.

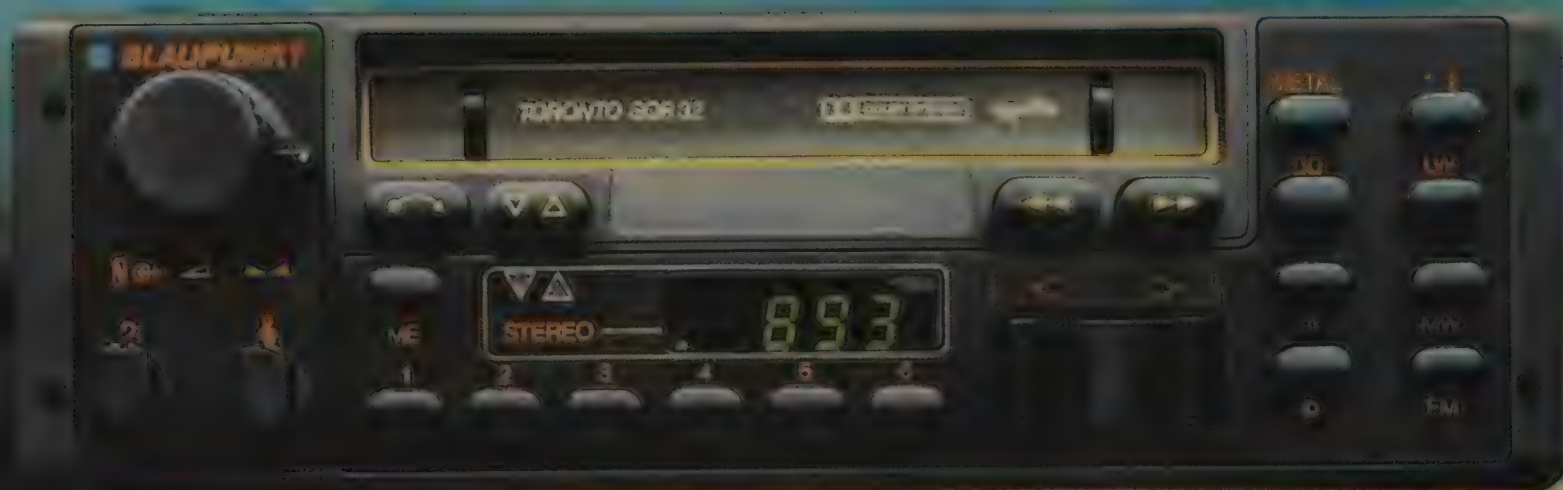
For the Sunday finale I had saved the Marais quarter, which I consider the most beautiful in Paris. The restoration of its magnificent mansions, courageously embarked upon in the 1960s, is still going on, but the streets around the elegant Place des Vosges already boast more than enough to take the breath away. Many of them contain collections of various sorts and can be visited: the Libéral-Bruant, Soubise, Carnavalet and Guénégaud are among the most interesting of these houses.

The only bad news about the Marais is a dearth of good restaurants, especially at weekends, but that was a good excuse for foregoing Michelin rosettes in favour of a Parisian institution, Au Pied de Cochon, open 24 hours a day, 365 days a year, and one of the most typical in the area of the old Halles markets, now sadly demolished and being replaced by a totally inappropriate bland, modern precinct. In former times people went there after late parties and enjoyed onion soup and tripe in the company of market porters; onion soup and tripe are still on the menu but the market porters have moved to the suburbs.

Needless to say, Paris is not all exalted or *recherché* eating; although the best meal we had that weekend was a £15 feast at the two-rosette Gérard Besson, I have eaten better than well at many places where you get away for £10 or less: Maître Paul in the rue Monsieur-le-Prince; La Vigne in the rue de l'Arbre-Sec; Androuët in the rue d'Amsterdam among them. And there are good hotels in all price brackets, too, from my special Hôtel du Lys in rue Serpente (bed and breakfast for two, £15) upwards. Paris Travel Service, Time Off, French Travel Service, Travelscene and now also Thomson have such a wide choice of hotels that geographical convenience is the prime factor to consider when choosing ●

French Government Tourist Office, 178 Piccadilly, London W1V 0BA (tel 01-499 6911).

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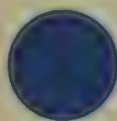
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An island sojourn

by Robert Blake

The Escape from Elba: The Fall and Flight of Napoleon 1814-1815

by Norman Mackenzie
OUP, £12.50

"Able was I ere I saw Elba" is perhaps the most famous palindrome in the English language. Professor Norman Mackenzie has written a wonderfully readable and scholarly, though occasionally repetitive, account of this strange interlude in Napoleonic history. "The reign of the King of Elba was an extraordinary and bizarre performance," he writes, "like a harlequinade staged between two acts of a tragedy, and there has been nothing else quite like it." Elba was given to Napoleon, on condition of abdicating, by the Tsar Alexander in a moment of characteristic generosity at the expense of others. The arrangement was confirmed by the Treaty of Fontainebleau with France signed by Russia, Austria and Prussia, though not by England. However, Castlereagh gave a kind of informal assent justified later by the argument that it averted civil war in France. The island had passed through every vicissitude of possession. "For more than 2,000 years [it] had been conquered, exploited, raided, pillaged, bombarded and blockaded, its people had been killed, ravished, and carried off as slaves." Juridically it had been ruled from France since 1802 but had reverted to Austrian occupation as a part of Tuscany in 1814. However, neither Louis XVIII nor Napoleon's father-in-law, the Emperor Francis of Austria, were allowed to have any say in the matter. "I don't approve of the choice of Elba . . . It's a part of Tuscany and this means that some of my territory is being disposed of in favour of a foreigner, wrote the Emperor to Metternich, adding feebly, "I really cannot permit this sort of thing in future."

Elba was no great loss to whomever it was supposed to belong. It was a desolate and rocky island, 16 miles long and never more than 7 wide. Iron mines, salt pans and tunny fish were its only exports (and source of taxation) to balance the goods and food which had to be imported. Of its 12,000 inhabitants a quarter lived in the principal town, Portoferraio, an insalubrious warren. "Families lived in wretched huts, slept naked in one bed, drank rough wine flavoured with ginger to make it more palatable." To rule this miserable little kingdom was a sad come-down for the man who had won battle after battle except the last, reshaped the administration of the greatest of the great powers and redrawn the whole map of Europe. It was some consolation—but not much—that the Elbans themselves were like the natives of Corsica whence the Bonaparte family had themselves sprung.

Napoleon plunged at first with zest into governing his new domain. He built himself a modest palace by converting the Villa Mulini. He created a militia and a gendarmerie. He improved the sanitation of Portoferraio. He constructed defences. He reoccupied the uninhabited island of Pianosa some 15 miles to the south-west, observing, "This occupation will make streams of ink flow in the chancelleries of Europe. They will say I have not renounced my habit of conquest!" Napoleon's financial position was precarious, reflecting as the author puts it "his own ambiguous status on Elba as part pensioned Emperor, part King, part landed proprietor, part commander-in-chief, part civil governor." In theory he had a pension of two million francs a year from the new French government. In practice, however, it was not paid. Non-payment gave Napoleon the excuse and the strongest possible motive for staging a *coup* and a come-back. There was ample warning that this might happen. In November, 1814, two Whig MPs—the Whigs hated the British Cabinet far more than they hated Napoleon—talked to him at length about France. "You will see," he said, "a wind of liberty coming out of the villages which will overturn everything." But, master of duplicity as he was, he added: "That doesn't concern me. I am like a dead man; my role is finished."

There were so many hints of a *coup* that people ceased to take them seriously. It was like the Falklands crisis. One can listen to the cry of "Wolf" so often that the possibility of a wolf actually turning up seems inconceivable, even if it is disguised as a sheep. In the person of Sir Neil Campbell the British government had a representative on Elba whose role was as ill-defined as that of Napoleon himself—and indeed of almost everyone else concerned. He was part ambassador, part spy. He soon became bored with the whole affair and sought consolation in the arms of an Italian countess on the mainland. This may have contributed to his belief that if Napoleon did anything at all it would be in "Italy"—a geographical description of a multiplicity of régimes ruled by various sovereigns including the Pope and the only surviving product of Napoleon's revolution, the King of Naples, Joachim Murat, who was his brother-in-law but had ratted at the last moment and thus retained his throne. It was absurd to suppose that Napoleon would gain anything by putting himself at the head of Italian nationalism in alliance with Murat who, however brave in battle, was, in Napoleon's words, "more feeble than a woman or a monk when he does not see the enemy". France was the only rational place to land, Paris the only rational goal. By a series of extraordinary pieces of luck he achieved the landing and entered unscathed into the capital. It is a remarkable story and it is brilliantly told.

Recent fiction

by Sally Emerson

Bodily Harm

by Margaret Atwood
Cape, £7.50

Love-Act

by M. E. Austen
Cape, £6.50

Boychester's Bugle

by Alan Franks
Heinemann, £6.95

The heroine of Margaret Atwood's remarkable new novel is a Canadian journalist specializing in "lifestyles": Rennie writes chit-chat on new fads, on how to overcome boredom, on what height heels to wear. But there is nothing slick or superficial in this sharp, funny and profound thriller.

From the beginning horror is waiting to ambush Rennie. She returns home shortly after her long-term lover Jake has left her, to find that someone has broken into her house, made himself some Ovaltine and left a length of rope coiled on her bed. Her neighbour heard footsteps and alerted the police who are there on Rennie's return, waiting for her, suggesting she has somehow provoked this by living alone. The smirking police are almost as disturbing as the coiled rope.

The other threat to her life is from her own body. She has had an operation for cancer which removed part of a breast. Although the operation appears to have been successful she lives in fear of her own body rebelling again.

To recover from the shock of the operation, and of Jake leaving, she persuades a journalist friend to send her to write a travel piece about a Caribbean island. But her jaunt takes her into an island on the verge of violence. The powerfully described horror Rennie feels about the mutilation of her body is now dramatically echoed and magnified in what is on the face of it a thriller.

Margaret Atwood creates the heat, the dirt, the strangeness and the squalor of an island which in no way lives up to the brochure's promise of "seven jewel-like beaches with clean sparkling iridescent sand": at least one beach is "narrow and gravelly and dotted with lumps of coagulated oil, soft as chewing gum and tar-coloured". At her hotel she eats beige gravy, lime jello and stale biscuits. She begins to feel that her article on "Fun in the Sunspots" might be hard to write.

The people she meets are all menacing in one way or another and suspicious of her, believing her either to be working for the CIA or to be a political journalist reporting on the coming revolution. Little by little the gun-runner, the spies, the opposing sides are all revealed as the savagery breaks out and the slight discomfort of being a woman alone in a foreign place becomes absolute terror. The transition is brilliantly achieved.

The plot twists and turns in a conventional manner but the novel is never conventional. Always Margaret Atwood uses the power of her language and her observation to make *Bodily Harm* function on a number of levels. She is never heavy-handed. Past and present and future intermingle skilfully and even the horror is touched with wit. By the end of the novel the heroine has emerged a different person, less concerned with surfaces, ready to "pay attention" to however much or little life she has left.

Love-Act is M. E. Austen's first published work, and very promising it is. The first short chapter describes a man beginning to write. The next chapter introduces the reader to a prostitute, Shirley, writing in the first person ("In this glorious profession, we dread the psychopaths more than any of the others") who is rather more literate and intelligent than you would expect from any prostitute, even with Shirley's middle-class background. She answers the following advertisement: "Model required for special assignments. Acting ability and discretion essential. Apply, with photograph, Box 14." Shirley receives back £100, a script and a letter telling her to go dressed as a student to a certain carriage on the 11.32 Brighton to London train and act out the scripted scene with the man there. Shirley meets the man on the train as arranged and says her words expecting them to lead to some sexual *rapprochement* in a seedy hotel. But the man keeps strictly to the innocent script. Later she is paid to perform other scenes, all perfectly innocent, all scripted for her in detail, developing a relationship between the man and the girl, Juliet, whom Shirley is playing. The reader wonders all the time why the man, whose pseudonym is Mr Fox, is playing this complex and expensive game. By the end of the novel the reader discovers, with some disappointment, that the author has been playing a game, too. The serious flaw in this ambitious novel is, however, not the over-clever ending but the author's inability to enter into the mind of a woman.

Boychester's Bugle, by Alan Franks, is a witty first novel about the introduction of new technology to a northern newspaper edited by the grotesque and unpleasant Boychester. The villain is described with Dickensian distaste. He is "fat in a style that only the English male has mastered. Almost all the excess weight was in a girdle of flesh at waist height. It was worth at least 4 stone and there was no shifting it . . . Somehow the thighs hadn't responded to the challenge. They were still thin and unmuscle. Even when he shifted his stance the trousers hardly changed shape. They just shook a little, like a curtain flicked from behind." The book is crammed with sharp turns of phrase and its ending, in which Boychester gets his come-uppance, made me laugh out loud.

La Palma Observatory

by Patrick Moore

La Palma is not one of the most famous of the Canary Islands. Indeed, most people confuse it with the town of Las Palmas. But today La Palma is becoming notable in another way: it is the site of a great new observatory, in which Britain is playing the leading part.

At the top of the main mountain on the island are two rocks known as los Muchachos—"the boys"—which have given their name to the observatory: El Observatorio del Roque de los Muchachos. The height above sea-level is 7,400 feet and the scene is picturesque. However astronomers are not interested in scenery; what they need is good "seeing" with clear air, and the mountain-top certainly provides it.

The main role is being taken by the Royal Greenwich Observatory, which has itself had a long and varied history. It was founded in 1675 by express order of King Charles II for navigational purposes, and is still the timekeeping centre of the world; all nations use Greenwich Mean Time for scientific work. However in our own century it became evident that Greenwich Park was no longer suitable as a site for an observatory. There was too much smog and, above all, too much light pollution. Therefore the old Royal Observatory became a museum and the actual working instruments were shifted to the clearer skies of Herstmonceux, near Hailsham in Sussex. It was here, in 1967, that the Isaac Newton reflector was set up. With its 98 inch mirror it was much the largest telescope ever erected in Britain.

Unfortunately even Herstmonceux proved to be a comparatively poor site. There was too much cloud and too much pollution, so that the INT could seldom be used to its full capacity, even though it was equipped with the latest electronic devices. Eventually the decision was made to search for something better, and La Palma was chosen.

La Palma is a Spanish island and the new observatory is officially a Spanish one, but it has been organized on a completely international basis: as well as Britain, several nations are involved, notably Holland, Denmark and Sweden. But the Royal Greenwich Observatory is the leader, and its director, Professor Alec Boksenberg, is in overall charge, while the Project Scientist at La Palma, Dr Paul Murdin, also comes from Greenwich. The Observatory was formally opened in May, 1979, by which time building operations were well under way. There were many problems to be faced. In particular the mountain-top is not easily accessible and even today there is no proper road; all vehicles have to make their way up what is virtually a dirt track, and when I went there in late 1981 our vehicle became stuck at least twice. This

will be put right before long, and here the Spanish contribution is absolutely invaluable; they are providing all the necessary facilities, without which it would be impossible to set up the Observatory properly.

The first telescope to become fully operational was a Swedish one, designed entirely for studies of the Sun, but the INT has already been taken to La Palma from Herstmonceux. The old 98 inch mirror has been replaced by a new one 100 inches in diameter. The mounting has had to be drastically modified because La Palma is well south of Greenwich, and the latest electronic aids are being incorporated. The telescope will be fully computerized. No longer does an observer have to sit in the observatory dome itself, checking the guidance of the telescope. The modern astronomer sits in a control room and all the information comes through on a television screen.

The INT will not be the largest telescope on La Palma. The William Herschel telescope, now under construction, will have a mirror 180 inches in diameter. It will be the third largest in the world after the Palomar 200 inch, now more than 30 years old, and the Russian 236 inch reflector at Zelenchukskaya in the Caucasus Mountains.

As a telescope is guided it has to deal both with changing azimuth (east to west motion) and altitude. With an equatorial, the telescope is mounted on an axis pointing to the celestial pole, so that the up-and-down motion looks after itself and only a single driving mechanism is needed. Until recent times this was the only practicable method, but now computers are fully equal to driving the telescope in both senses at once, which makes the other problems much easier to solve. With the Russian telescope the system has worked well, and so it has been adopted for the La Palma 180 inch. The mirror is now being made, and it is hoped to make the telescope fully operational by 1985. The third British reflector will be a 40 inch; the ground for the dome is being cleared and construction will begin soon.

What kind of work will be carried out at La Palma? The main emphasis will be on stellar astronomy. Very large telescopes are seldom or never used for observations of our near neighbours, the Moon and planets; this would mean wasting their tremendous light-grasp, while studies of the Sun call for special equipment. The principal aim will perhaps be to study objects so far away that their light takes millions, hundreds of millions, or even thousands of millions of years to reach us.

Quite apart from this, spectacular pictures of these distant objects may be expected. The Isaac Newton and William Herschel telescopes will be able to use the magnificent conditions on La Palma to advantage. ●

Lessons from the past

by John Nunn

One of the pleasures of chess is that games played a century ago can be enjoyed just as easily as those played last week. It is not known when chess notation was invented, but examples go back to the ninth century AD, so it seems likely that it is almost as old as the game itself. The permanent record of chess games has enabled players to build on previous achievements with the result that chess theory has advanced steadily over the centuries. As in so many other areas, the rate of progress has increased in the 20th century, with the result that contemporary masters have a much greater understanding of chess theory than previous generations.

This fact is in part obscured by the selective view of the past provided by chess literature. Famous brilliancies are reprinted again and again, so that you see only the greatest games of former eras and thereby gain a mistaken view of the abilities of past players. One well known chess writer even went so far as to make the preposterous claim that Capablanca, who earned the nickname of "the chess machine", never made a mistake in a rook and pawn ending. Evidently he had not seen Capablanca-Menchik, Hastings, 1929, when the great Cuban player blundered twice in a simple ending of rook and pawn against rook.

To gain a more reliable perspective, it is essential to look at all the games played in a tournament and see the bad as well as the good. Famous tournament books, such as *Hastings, 1895*, *New York, 1924* and *London, 1932* give a fascinating insight into the strengths and weaknesses of the great and not-so-great players of the period. The improvement between 1895 and 1932 is quite remarkable; in the former tournament only the very top players displayed real understanding, while in the latter you can detect the rise of the continuous alertness needed to succeed today in grandmaster chess.

Nevertheless, even a century ago a few players could produce games which have a thoroughly modern appearance and would not look out of place in a master tournament today. The following game was played in the Vienna tournament of 1873. Steinitz had defeated Anderssen in 1866 in what amounted to a world championship match, so these were probably the two top players in the world at the time. Steinitz went on to finish joint first with Blackburne, both players scoring 10 match victories out of 11 (every player had a three-game mini-match with every other), while Anderssen was third with 8½. In the play-off Steinitz beat Blackburne 2-0, thereby becoming the outright winner of this Viennese marathon event.

Steinitz
White

Anderssen
Black

Queen's Gambit Declined

- | | | |
|---|-------|-------|
| 1 | P-Q4 | P-Q4 |
| 2 | P-QB4 | P-K3 |
| 3 | N-QB3 | N-KB3 |
| 4 | B-N5 | B-K2 |
| 5 | P-K3 | O-O |
| 6 | N-B3 | P-QN3 |

This defence was later named after Tartakower, but as we can see he was not the first to play it. Openings are usually named after the first player to win with them, rather than the first player to play them!

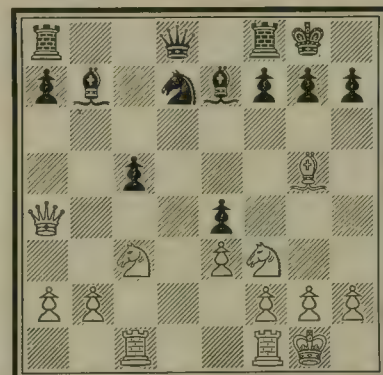
- | | | |
|----|------|------|
| 7 | B-Q3 | B-N2 |
| 8 | O-O | Q-N2 |
| 9 | PxP | PxP |
| 10 | R-B1 | |

10 Q-K2 is better, for example 10...P-B4 11 B-R6 Q-B1 12 BxB QxB 13 PxP PxP 14 KR-Q1 and White had strong pressure against the weak pawns in Geller-Simagin, USSR Championship, 1961. For this reason 7...PxP would have been more accurate.

- | | |
|----|---------|
| 10 | ...P-B4 |
| 11 | PxP |
| 12 | Q-R4 |
| | N-K5? |

Black attempts to relieve the pressure by exchanges, but in doing so misses a tactical point. 12...Q-N3 would have enabled Black to equalize.

- | | | |
|----|-----|-----|
| 13 | BxN | PxB |
|----|-----|-----|



- | | |
|----|--------|
| 14 | KR-Q1! |
|----|--------|

The point Black had missed.

- | | |
|----|--------|
| 14 | ...BxB |
|----|--------|

After 14...N-N3 15 RxQ NxQ 16 RxQR RxR 17 NxN P-B3 18 N-R4 PxB 19 N-B5 followed by NxBP White wins. The text sets the trap 15 RxN? Q-B1 16 NxB B-B3.

- | | | |
|----|-----|-------|
| 15 | NxB | QxN |
| 16 | RxN | KR-N1 |

Black's position is hopeless. He has several weak pawns and his pieces are too passively placed for counterplay.

- | | | |
|----|-------|---------|
| 17 | Q-N3 | B-B3 |
| 18 | QxPch | K-R1 |
| 19 | P-KR4 | Q-N5 |
| 20 | RxP | RxR |
| 21 | QxR | RxP |
| 22 | QxBP | Q-K3 |
| 23 | R-Q1 | P-R3 |
| 24 | R-Q6 | Q-B2 |
| 25 | N-Q1 | R-K7 |
| 26 | K-B1 | Resigns |

Black cannot avoid further material loss. ●

Powers of deduction

by Jack Marx

Counting the distribution of the defenders' hands is often interesting and rewarding for declarers, but sometimes it cannot be done with complete accuracy. Something has to be left to imagination and inference.

The West at one table in a team-of-four match felt in honour bound to fulfil his contract of Five Spades, since he had somewhat dubiously taken out his partner's double of the opposing Five Hearts that would certainly have brought in a small penalty. But he had to work hard and carefully to do it.

♠ void Dealer South
♥ QJ98753 Love All
♦ A 5
♣ J 1042

♠ A Q 10984 ♠ J 7653
♥ void ♥ K 104
♦ 10986 ♦ 4
♣ A 53 ♣ K 876

♠ K 2
♥ A 62
♦ K Q J 732
♣ Q 9

South	West	North	East
1♦	2♣	3♥	4♠
No	No	5♥	DBL
No	5♠	All Pass	

North led Diamond Ace and followed with a second diamond on South signalling with the Seven. After ruffing small in dummy, West attempted a preliminary reconstruction of defenders' hands. Since South had opened the bidding and his partner had shown up with the Ace of Diamonds, it seemed reasonable to place the Ace of Hearts with South. To bid up to Five Hearts North could scarcely hold fewer than seven hearts and might have eight; moreover South with four hearts would probably have supported the suit over East's Four Spades. West thought he would test South with a small heart lead from dummy; with only a doubleton he might put up the Ace, arguing that it could be ruffed out anyway. But South played a small heart and West ruffed.

West ruffed his third diamond in dummy, North throwing a heart, and then led Spade Jack, to which South played small. With six diamonds, Ace of Hearts and perhaps both club honours, South could have a sound opening without the King of Spades, and West now went wrong by putting up his Ace. He could not be quite sure of North's heart length, but seven seemed most probable. North was known to have two diamonds and no spades and therefore probably held four clubs. With careful timing West executed a "transfer squeeze".

South was put on lead at the next trick with Spade King and led a fourth diamond for dummy to ruff. West now made the key play of the Heart King, which forced South to cover and

transfer the sole guard in the suit to North. Since North also held the sole guard in clubs, West's last trump at trick ten squeezed him flat between hearts and clubs, dummy keeping a winner in the unguarded suit.

On a later hand it was quite a creditable feat for North-South at one table to reach Six Hearts. The partners have only 25 high card points between them, their hands though unbalanced are not freaks, and South's is not everyone's ideal for a vulnerable opening. As it happened, both Souths decided to open One Heart, the Norths responded One Spade and the Souths rebid Two Hearts. At one table North now raised to Four Hearts and there things rested. West made the natural lead of Diamond King but even after a switch to a trump South gathered in 12 tricks that included two diamond ruffs in dummy and three clubs only.

♠ 109876 Dealer East
♥ K Q J North-South
♦ 6 Game
♣ A K J 6

♠ Q J 5 ♠ K 3
♥ 965 ♥ 2
♦ K Q 10 ♦ A 9532
♣ 943 ♣ 108752

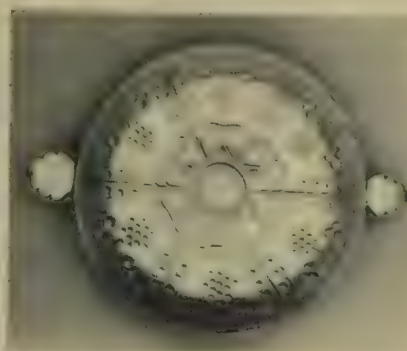
♠ A 42
♥ A 108743
♦ J 74
♣ Q

At the other table the unopposed North-South bidding went:

North 1♠ 3♣ 4♥ 5♦
South 1♥ 2♥ 3♠ 5♠ 6♥

Having opened, South remained subdued at first until he realized that North, by taking such a roundabout route to Four Hearts, was spelling out a definite message about his distribution. With North short in diamonds, South had no appreciable overlapping values in that suit and he knew that the two hands could not fit better. His holding was of just the type to offer a good play for a slam on minimal values. North, concerned about his own spades, would not make the final decision himself but confirmed short diamonds.

West had also been listening to the bidding and, feeling it would be useless to try and grab diamond tricks, led a small trump. Declarer won in dummy and led the singleton diamond. East rose to the occasion by failing to rise with his Ace, thus enabling West to lead another trump. Dummy could now ruff only one diamond and South unsuccessfully relied on a four-four club split with West's last trump still undrawn. This represented only a 33 per cent chance, whereas establishing the spades needs only a three-two break—a 68 per cent chance. With proper timing this can be done by discarding South's two small spades on the clubs. Declarer wins his contract with three spades, six hearts and three clubs. Neither a single diamond ruff in dummy nor the fourth club is needed.



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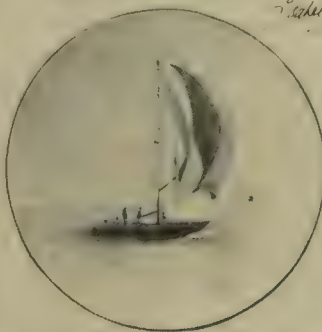
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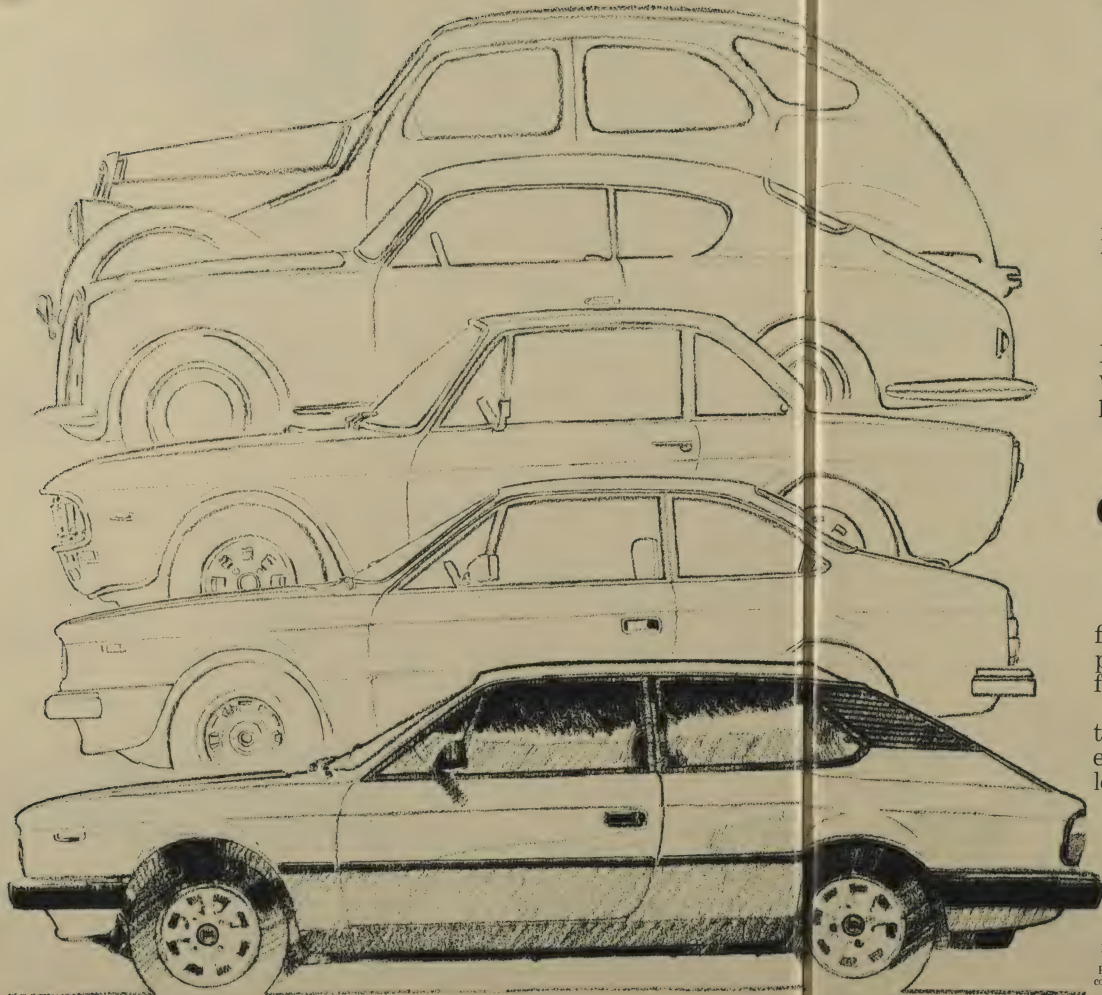
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AUGUST BRIEFING

August is the month to take a holiday. You could go to Edinburgh for the official and fringe festivals and the Military Tattoo or to the Isle of Wight for Cowes week. At Chichester and at Stratford there are rival first nights for John Mills and Derek Jacobi. The Test match series with Pakistan starts at Birmingham and ends in Leeds. Back in London De Chirico starts at the Tate. Conan the Barbarian, Moonlighting and Who Dares Wins open in the West End. Children can have a good month with Superheroes on film at the ICA, The Mad Hatter's Tea Party and Basil Brush at the Barbican and their own Book of the Year exhibition.



Edinburgh Festival: from August 22.



Who Dares Wins première: August 26.



Reynolds Stone: at the V & A, and at Illustrators Art from August 3.

SUNDAY

August 1
British Motorcycle Grand Prix at Silverstone (p71)
London Sinfonietta play *Le marteau sans maître* at the Round House (p72)
Greater London Riding Horse Parade in Rotten Row (p75)
Mad Hatter's Tea Party at the Barbican (p75)

MONDAY

August 2
March family studio sale at Christie's South Kensington (p78)
London Festival Ballet's *Swan Lake* opens at the Festival Hall (p74)
Ironmongers' Hall open day (p75)
First day of Children's Books of the Year at the National Book League (p75)

TUESDAY

August 3
Reynolds Stone exhibition opens at Illustrators Art (p77)
The London of Christopher Wren at the Museum of London (p75)
Anthony Browne draws bears for children at the National Book League (p75)

WEDNESDAY

August 4
De Chirico exhibition opens at the Tate (p77)
Last night of Stoppard's *On The Razzle* at the National (p67)
Believe It Or Not on BBC1 (p70)

Full moon

THURSDAY

August 5
General sale at Bonham's (p78)
Uncle Vanya opens at the Haymarket, with Donald Sinden (p66)
Westminster Abbey's College Garden open (p75)

FRIDAY

August 6
National Theatre's Bargain Night scheme begins (p66)
Yitkin Seow with the RPO at the Albert Hall (p72)

SATURDAY

August 7
Cricket: Surrey v Pakistan at The Oval (p71)
Thorn/EMI Games at Crystal Palace (p71)
Handel's *Hercules* at the Albert Hall (p72)
First night of open-air Scottish country dancing in Paternoster Square (p75)

August 8 Last day of Barbican family festival (p75) MG Car Club rally at Beaulieu (p79) Clare College Fellows' Garden open in Cambridge (p82) End of Cowes Week (p71)	August 15 Last day of Indian Heritage exhibition at the V & A & of India & Britain at the Commonwealth Institute (p79) La Petite Bande play early music at the Albert Hall (p72) Berlioz's <i>Béatrice et Bénédict</i> at the Festival Hall (p73) Start of Sadler's Wells multi-cultural festival (p75)	August 22 First day of Edinburgh International Festival & Film Festival (pp66, 81) Kyung-Wha Chung & Yo Yo Ma play Brahms's Double Concerto at the Festival Hall (p73) Three Choirs Festival in Hereford (p81) Last day of Aditi at the Barbican, Soutine at the Hayward (p76) & Bill Brandt photographs at the NPG (p77)	August 29 Joseph Mankiewicz talks at the NFT (p75) First day of Drybrough Edinburgh International Jazz Festival (p73) Plague Sunday service at Eyam (p82) Last day of Chinese Traditional Painting at the Royal Academy (p76); & of Treasures of the Tower of London Armouries in Norwich (p79)
August 9 First day of Edinburgh Antiques Fair (p78) Peter Schaufuss dances in <i>La Sylphide</i> at the Festival Hall (p74) The LSO play Pops in Space at the Barbican (p72)	August 16 Edinburgh Fringe Festival opens (p81) Songmakers' Almanac in the first of five French song programmes at the Purcell Room (p73) Wine sale at Christie's South Kensington (p81)	August 23 Dresden Opera in <i>Ariadne auf Naxos</i> in Edinburgh (p74) London Sinfonietta Voices in the first of five concerts of choral works by Poulenc & Wilbye at the Purcell Room (p73) First day of World Cycle Track Championships at Leicester (p71)	August 30 British Games at Crystal Palace (p71) Aterballetto Italian ballet at the Festival Hall (p74) Sotheby's sale at Gleneagles (p78) Last day of Hayward Annual & of Pompeo Batoni at Kenwood (p76) Bank holiday
August 10 First nights of Jonathan Miller's <i>Hamlet</i> at the Warehouse & <i>She Stoops to Conquer</i> at the Lyric Hammersmith (p66) Wine sale at Bonham's (p81) RHS Summer Flower Show starts (p75)	August 17 Les Grands Ballets Canadiens open at the Festival Hall (p74) Stravinsky's <i>Oedipus Rex</i> at the Albert Hall (p72) Last night of Shaw double bill at Regent's Park Open Air Theatre (p67) Priestley's <i>An Inspector Calls</i> begins on BBC1 (p70)	August 24 Dresden Opera in <i>Die Entführung aus dem Serail</i> in Edinburgh (p74) Handel's Water Music on the Thames (p75) John Milius talks at the NFT (p75)	August 31 I Musici play at the Barbican (p73) Lecture on the Jones Collection at the V & A (p75) Christopher Hogwood conducts the Academy of Ancient Music at the Albert Hall (p72)
August 11 First nights for John Mills in <i>Goodbye Mr Chips</i> at Chichester & Derek Jacobi in <i>The Tempest</i> at Stratford (p66) Janet Baker in Glyndebourne's <i>Orfeo ed Euridice</i> at the Albert Hall (p72) <i>The Makropoulos Case</i> opens at the Coliseum (p74)	August 18 Alan Ayckbourn's <i>Way Upstream</i> opens at the Lyttelton (p66); <i>Don Juan</i> returns to the Cottesloe (p67) Poulenc's <i>La voix humaine</i> at the Queen Elizabeth Hall (p73) Haydn's <i>The Seasons</i> at the Albert Hall (p72)	August 25 The Upside Down exhibition opens at the Design Centre (p75) Tall Ships' parade of sail in the Solent (p82) Japanese ballet at the Edinburgh Festival (p74)	Information correct at time of going to press. See listings for telephone numbers and further details. Add 01-in front of seven-digit numbers calling from outside London. Credit card booking facilities are indicated by the symbol CC.
August 12 Cricket: England v Pakistan at Lord's (p71) First night of <i>Molière</i> at Stratford's The Other Place (p66) First day of Midland Bank Horse Trials at Locko Park (p71) Evening sale at Bonham's of marine items (p78)	August 19 Grasmere Sports in Cumbria (p81) First day of the Southport Flower Show (p81) Don Boyd lectures at the NFT (p75) New moon	August 26 Cricket: England v Pakistan at Headingley (p71) <i>Who Dares Wins</i> has a royal première & Milius's <i>Conan the Barbarian</i> opens in the West End (p68)	
August 13 Messiaen's Turangalila Symphony at the Albert Hall (p72) SCAAA Talbot Games at Crystal Palace (p71) Furniture in Context opens at the British Crafts Centre (p77)	August 20 Opening performance of Edinburgh Military Tattoo (p81) Bike '82 begins at Earls Court (p75) First day of Bristol Balloon Fiesta (p81)	August 27 First day of Arundel Festival in Sussex (p82) & of Theakstons Music Festival in Yorkshire (p73) Last night of <i>The Taming of the Shrew</i> in Regent's Park (p67)	
August 14 Summer Show II opens at the Serpentine (p76) Canal rally in Birmingham (p81) First day of South London Carnival (p75) Tradescant Trust bazaar (p75) <i>Superman</i> at the ICA (p75)	August 21 Football: Liverpool v Tottenham Hotspur for the Charity Shield at Wembley (p71) Greenwich Clipper Week begins (p75) Elisabeth Welch sings at Verrey's (p73) Cider & Beer Festival in Sussex; Festival of Lace in Devon; Human-powered vehicles in Brighton (p81)	August 28 First day of the GLC Horse Show on Clapham Common (p71) National Waterways rally at Langley (p82) Last night of <i>A Midsummer Night's Dream</i> in Regent's Park (p66)	

Superman at the ICA: August 14 (top).
MG Car Club rally: August 8

Superman at the ICA: August 14 (top).
MG Car Club rally: August 8.

THEATRE
J C TREWIN

John Mills: a musical Mr Chips at Chichester on August 11.

GOLDSMITH'S *She Stoops to Conquer* is performed more rarely than it used to be, just one reason why there should be a welcome for the Lyric, Hammersmith revival on August 10. Tracey Ullman plays Kate, Betty Marsden and Anthony Sharp her parents, Nigel Terry Young Marlow and Ron Cook Tony Lumpkin. William Gaskill, who directs, has made several notable revivals of 18th-century comedy including *The Recruiting Officer* & *The Beaux Stratagem* for the National Theatre.

□ Though the Fringe occupies most of Edinburgh Festival's theatre work, the official programme which runs from August 22 to September 11 does contain a new comedy by Peter Ustinov which he has directed and in which he also appears. Entitled *The Marriage*, and devised around an opera in rehearsal, it puts into context the four brief scenes that Musorgsky completed of his operatic version of Gogol's *Marriage* and suggests an explanation. Information from 031-226 4001.

□ It is rare that the principal Festivals clash. But this happens on August 11 when Derek Jacobi appears at Stratford-upon-Avon as Prospero in *The Tempest*; while at Chichester a musical version of *Goodbye Mr Chips* opens, with Sir John Mills as the much-loved schoolmaster.

□ The National has announced its new Bargain Nights. On one evening a month (this month August 6) tickets for all three theatres—the Olivier, the Lyttelton, and the Cottesloe—are to be sold for £2 from 8.30am onwards on the day of performance.

□ It is curious how productions sometimes come in pairs. We have already had the National Theatre revival of Chekhov's *Uncle Vanya*. Now the Haymarket announces another, beginning on August 5, with Donald Sinden, Eileen Atkins and Ronald Pickup. Other pairings this summer are two London productions of *A Midsummer Night's Dream* (both reviewed below) and two companion plays at Stratford—*King Lear* and Edward Bond's *Lear*.

NEW REVIEWS

The symbol cc is used to indicate theatres which accept certain credit cards. A special telephone number is given where applicable. Details of each theatre are given only on the first occasion it appears in each section.

A Doll's House

I am always glad to meet Nora, now in the depths of the Barbican, though the possessive husband's chat about song-bird & squirrel is desperately exasperating; Nora would have been happy, in any event, to escape from this. The play is extraordinarily well made as it progresses towards the famous door-slam. My main doubt at Adrian Noble's studio production in the round is the sustained hysteria of Cheryl Campbell's Nora which does move into monotony, even if we realize her comprehension of the character. Her quieter pas-



Michael Gambon: King Lear at Stratford.

sages are the better as, in fact, they have been with every Nora I recall.

Until a slackening in the last scene, Stephen Moore is remorselessly truthful as the husband. The RSC cast, with such people as Marjorie Bland, John Franklyn-Robbins &, as the sombre Krogstad, Bernard Lloyd, keeps us unswervingly in the Ibsen world; & so, in a very small & usually neglected part, does the maidservant of Elizabeth Rider. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

Don Quixote

Against the background of tumbled clouds Don Quixote de la Mancha, knight-errant in search of adventure, rides out through Spain with his squire, Sancho Panza. Quixote is Paul Scofield, vocally & visually a master. This for me is one of the year's finest performances, with a death scene nobody is likely to forget; Sancho, with his brief governorship of the island of Barataria, is Tony Haygarth. Bill Bryden has set them at the centre of a production, simple in outline, inventively detailed; & in a memorable night I am unhappy only about the superfluous music. Quixote & Sancho use penny-farthing bicycles as *Rosinante* & *Dapple*; the result, believe it or not, is wholly delightful. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

King Lear

Hazlitt said, in effect, that Lear is the one piece of ancient granite that turns the edge of any chisel. If he had seen our extraordinary run of modern Lears he might have written differently. Michael Gambon, at Stratford now, is wholly believable, not a Promethean figure but certainly a man to take heart & mind. Still, of all the tragedies, this needs an imaginative simplicity in presentation. We should come from it in awe, but at Stratford some of us will think in irritation of the Fool, a red-nosed comedian who could have come from one of the lesser Edwardian music-halls. Can he really be Lear's personified conscience? Antony Sher acts him well, yet why should the idea—and the man's end—be considered necessary or plausible? Adrian Noble, the director, has a few sound theatrical ideas & others which exasperate. David Waller & Jonathan Hyde can speak affectingly as Gloucester & Edgar. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 292271, cc 0789 297129).

A Midsummer Night's Dream

I cannot suggest what it might have been, except a tiresome love of change for its own sake, that caused Ron Daniels to represent the *Dream* fairies by rod-puppets. These & their obtrusive handlers do blot the RSC revival. Belief is shattered. I found the scenes irritating at Stratford last year, & so they are again at the Barbican. Charles Kean, I am sure, would have been agonized. If the production is meant to be mid-Victorian—though, with its costume variations, goodness knows whether it is—the puppets are a long way from the glimmer-&-shimmer of the old Princess's.

As it is, the "rude mechanicals" inspired by Geoffrey Hutchings as a hugely self-confident Bottom can cause the interlude, that play-within-the-play, to seem fresh. There are skilful double performances from Mike Gwilym—though he is under-speaking—as Theseus-Oberon & from Juliet Stevenson as Hippolyta-Titania. Chris Ellis has put on a full-scale sunrise. Good; but the puppetry remains disastrous. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

A Midsummer Night's Dream

This is my preferred *Dream*. David Con-

ville's witty & affectionate production glides on without a director's fidgets. If we wonder at first about the electronic voices of the invisible fairies, we grow used to them as a background to the Park night; & there are various performances, by Christopher Neame, Kate O'Mara, &—in the interlude—Berwick Kaler, that we can accept with unruffled pleasure. Here is the true Athens, Wood & Palace. Open Air Theatre, Regent's Pk, NW1 (486 2431, cc). Until Aug 28.

Money

When Sir Edward Bulwer-Lytton's comedy of manners is revived, & it has not been for many years, I think of William Charles Macready. In December, 1840 he created the sententious hero—written especially for him—under great difficulties. His young daughter Joan had just died and his son Henry was desperately ill. In the end he proved to be immensely successful as the man who feigns to lose his vast fortune at cards to test the integrity of his entourage. Paul Shelley, who now plays the part for the RSC in Bill Alexander's production, has the style & alertness; & the comedy survives untroubled, with the famous Club scene at its core and acting by John Burgess, George Raistrick & Juliet Stevenson that is wholly in key. The Pit.

FIRST NIGHTS

Aug 3. A Star is Torn

Robyn Archer's one-woman show is a history of popular song from Marie Lloyd to Janis Joplin. It transfers from the Theatre Royal, Stratford East. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

Aug 5. Uncle Vanya

Christopher Fettes's revival of Chekhov's play with Donald Sinden, Eileen Atkins & Ronald Pickup. Haymarket, Haymarket, SW1 (930 9832, cc).

Aug 10. Hamlet

Jonathan Miller directs this revival, with Anton Lesser, John Shrapnel & Margaret Tyzack. Warehouse, Earlham St, WC2 (836 3028, cc 379 6565). Until Sept 28.

Aug 10. She Stoops to Conquer

Oliver Goldsmith's 18th-century comedy directed by William Gaskill, with Tracey Ullman, Betty Marsden & Anthony Sharp. Lyric, King St, W6 (741 2311, cc). Until Sept 18.

Aug 11. Goodbye Mr Chips

New musical based on James Hilton's novel, with John Mills as the schoolmaster & Cheryl Kennedy as his wife. Chichester Festival Theatre, Chichester, W Sussex (0243 781312). Until Sept 25.

Aug 11. The Tempest

Derek Jacobi is Prospero & Alice Krige is Miranda in Ron Daniels's revival. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 292271, cc 0789 297129).

Aug 12. Molière

Antony Sher plays the 17th-century French playwright in Mikhail Bulgakov's play. The Other Place, Stratford-upon-Avon, Warwicks (0789 292271, cc 0789 297129).

Aug 18. Way Upstream

Alan Ayckbourn's new play is set aboard a cabin cruiser during a week's holiday on an English river. With Susan Fleetwood, Tony Haygarth & Jim Norton. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Aug 23. Top Girls

New play by Caryl Churchill, directed by Max Stafford-Clark. Royal Court, Sloane Sq, SW1 (730 1745, cc).

ALSO PLAYING

The Admirable Bashville/The Dark Lady of the Sonnets

The first half of the Shaw double bill is his blank-verse comedy about a boxer. The second play is that fictional meeting between Shakespeare & Elizabeth I. Open Air Theatre, Regent's Pk, NW1 (486 2431, cc). Until Aug 14.

All's Well That Ends Well

Dame Peggy Ashcroft is exactly cast as the generous & affectionate Countess in Trevor Nunn's Edwardian production of Shakespeare's wry comedy, seen last year at Stratford. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

Amadeus

Peter Shaffer's superbly managed study of envy, the Salieri-Mozart association, is revived in its National Theatre production. Her Majesty's, Haymarket, SW1 (930 6606, cc 930 4025).

Another Country

Julian Mitchell's play, set in a public school, reflects the changes taking place in English society in the 1930s. Remarkably responsive acting by Rupert Everett & Kenneth Branagh. Queen's, Shaftesbury Ave, W1 (734 1166, cc).

Arden of Faversham

Early Elizabethan tragedy, with Jenny Agutter & Robert O'Mahoney. The Other Place, Stratford-upon-Avon, Warwicks (0789 292271, cc 0789 297129).

Balthazar

J. P. Donleavy's story of an extrovert & an introvert is a modern exercise in elegant neo-Restoration bawdiness. Scots comedian Billy Connolly now joins Patrick Ryecart. Duke of York's, St Martin's Lane, WC2 (836 5122, cc 836 9837).

Barnum

Its circus framework is far more interesting than the narrative of a show-business musical about P. T. Barnum, acted loyally by Michael Crawford. Palladium, Argyll St, W1 (437 7373, cc 437 2055).

The Beggar's Opera

There is any amount of vigour in Richard Eyre's revival of Gay's ballad-opera, now in a mid-Victorian setting, with Paul Jones in good voice as Macheath & Belinda Sinclair & Imelda Staunton as those desperate rivals, Polly & Lucy. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

The Business of Murder

Richard Harris has written a taut thriller that does its duty, with Richard Todd & Derren Nesbitt. May Fair, Stratton St, W1 (629 3036, cc).

Can't Pay? Won't Pay!

Dario Fo's swift & happy romp about the aftermath of a women's raid on a Milan supermarket. No play in London can be acted faster. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6563).

Cards on the Table

There are more red herrings than usual in Agatha Christie's plot, adapted by Leslie Darbon from her book: but the play is acted ably all round. Vaudeville, Strand, WC2 (836 9988, cc).

Cats

Trevor Nunn uses stage & auditorium boldly for a curious experiment, Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc).

Cavell

Keith Baxter's new play has Joan Plowright as Nurse Cavell, heroine of the First World War. Directed by Patrick Garland. Chichester Festival Theatre, Chichester, W Sussex (0243 781312). Until Sept 24.

Children of a Lesser God

An uncannily compelling performance by Elizabeth Quinn in Mark Medoff's play about the hidden world of deafness. Oliver Cotton plays her teacher. British sign translation. Aug 5, 21 matinees. Albery, St Martin's Lane, WC2 (836 3878, cc 6565).

Danton's Death

Georg Büchner's play about the French Revolution, written only 41 years after the events it describes, examines the struggle between Danton & Robespierre. Brian Cox plays Danton, John Normington plays Robespierre & Peter Gill directs. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Don Juan



Paul Scofield and Tony Haygarth in *Don Quixote*: see new reviews.

Molière in English is often a gamble. Except for the economically managed supernatural scenes, this revival can be unexciting. Patrick Drury plays Juan. Cottesloe. From Aug 18.

Educating Rita

In Willy Russell's comedy for two people, which continues a remarkably long run, Mark Kingston as the tutor—returning to the part he created—& Julia Deakin, a newcomer, as his pupil, have settled down enjoyably. Piccadilly, Denman St, W1 (437 4506, cc 379 6565).

84 Charing Cross Road

James Roose-Evans's charming dramatization of the 20-year correspondence between New Yorker Helene Hanff & Frank Doel, a London antiquarian bookseller. Rosemary Leach & David Swift furnish the happiest performances imaginable. Ambassador's, West St, WC2 (836 1171, cc).

Evita

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

Good

C. P. Taylor's picture of Nazi Germany in the 1930s, & the recruitment of a mild man of letters to the SS, is ingenious but too trickily constructed, though Alan Howard's performance & the musical passages are carefully managed. Aldwych, WC2 (836 6404, cc 379 6233). Until Aug 7.

Guys & Dolls

It is refreshing to get a chance to rave about this production by Richard Eyre which brings Damon Runyon's characters to the National's stage. An uncommon night, with Julia McKenzie's performance a joy. Olivier. (Bargain night, Aug 6, see introduction.)

Hedda Gabler

Donald McWhinnie's strongly directed production comes over as melodrama. Susannah York, for all her power, does not express Hedda's malicious humours, but I shall remember her as well as Tom Baker's Judge Brack. Cambridge, Earham St, WC2 (836 1488, cc).

Henry IV, Parts I & II

Some of the playing in Trevor Nunn's production is on a major RSC level: Joss Ackland's Falstaff, Patrick Stewart's King &, over everything, Robert Eddison's miraculous wisp of a Shallow in Part II; observe also his Northumberland. But Prince Hal is tediously miscast, & both Parts could be lightened helpfully. Barbican.

Insignificance

Terry Johnson's play is set in New York in 1953 at the meeting of a film star, a Nobel prize-winner, a baseball player & a senator. Judy Davis heads the cast. Royal Court, Sloane Sq, SW1 (730 1745, cc). Until Aug 14.

The Jeweller's Shop

Great figure that he is, Pope John Paul II is hardly a natural dramatist. This play, framed in blank verse & usually in monologues, has no theatrical impact in its examination of love & marriage. Westminster, Palace St, SW1 (834 0283, cc).

Lear

This is Edward Bond's ferocious play on the Lear theme. Bob Peck leads a cast that contains several of those in Shakespeare's tragedy of the main theatre. The Other Place, Stratford-upon-Avon.

Macbeth

Bob Peck is unimpressive in this production where verse is tossed away, several characters appear in braces & the set resembles a factory workshop. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 292271, cc 0789 297129).

The Mousetrap

Though now in its 30th year, many people cannot yet know Agatha Christie's solution of her puzzle: it is worth investigating. St Martin's, West St, WC2 (836 1443, cc).

Much Ado About Nothing

Thanks largely to Derek Jacobi & Sinead Cusack as Benedick & Beatrice, & Derek Godfrey as Don Pedro, Stratford's mascot-play comes across, in a production by Terry Hands, without any loss of wit or charm. Royal Shakespeare Theatre, Stratford-upon-Avon.

No Sex Please—We're British

Good farces do not wane & this one, directed by Allan Davis, does not after 11 years, more than 4,500 performances & innumerable cast changes. Garrick, Charing Cross Rd, WC2 (836 4601, cc).

Noises Off

Everything that happens during Michael Frayn's farce is during the performance of another farce called *Nothing On*. Savoy, Strand, WC2 (836 8888, cc 930 0731).

On The Razzle

Even if Nestroy might wonder what had happened to the text of his 19th-century Viennese farce in Tom Stoppard's free impression, I am sure he would never stop laughing at this spirited production by Peter Wood. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Until Aug 4.

Once a Catholic

Mary O'Malley's adult comedy set in a Catholic girls' school. Churchill, Bromley, Kent (460 6677, cc A, Bc). Until Aug 7.

Our Friends in the North

Peter Flannery's far-too-long study of corruption in various places, notably the Metropolitan police. The Pit.

Peer Gynt

New translation by David Rudkin of Ibsen's play, with Derek Jacobi in the title role. The Other Place, Stratford-upon-Avon.

The Pirates of Penzance

Gilbert & Sullivan's intimate operettas are not really aided by a movement from tradition, & passages at the Lane are difficult. Still, one will remember this production, derived from a Broadway experiment, for George Cole's Major-General, Tim Curry's Pirate King, & Michael Praed's Frederic. Theatre Royal, Drury Lane, WC2 (836 8108, cc).

The Prince of Homburg

The narrative of Heinrich von Kleist's play is tightly & urgently wrought in John James's version. Patrick Drury, as the Prince who failed to obey a military order, & Robert Urquhart, as the Elector who orders his court martial, sustain the spirit of the drama. Cottesloe. (Bargain night, Aug 6.)

Private Dick

In this amusing piece Richard Maher and Roger Michell suggest that, when Raymond Chandler

loses the script of a new detective novel, he calls in his own creation, the "private eye", Philip Marlowe, to recover it. Lee Montague and Robert Powell enjoy themselves as novelist and detective Whitehall, SW1 (839 6975, cc 930 6693).

Salonika

Louise Page's play follows an elderly woman & her family back to Salonika in memory of her husband, killed there in the First World War. Royal Court Theatre Upstairs, Sloane Sq, SW1 (730 2554).

Season's Greetings

Alan Ayckbourn's Christmas comedy is an intricate & engaging play for all seasons. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

Song & Dance

The long cycle of songs "Tell Me on a Sunday" does become progressively monotonous, though through no fault of singer Marti Webb. However the second half when Wayne Sleep & others dance to Lloyd Webber's variations on Paganini's A minor Caprice made me wish we could have been with them throughout the evening. Palace, Shaftesbury Ave, W1 (437 6834, cc).

The Sound of Music

Rodgers & Hammerstein's amiable musical with Petula Clark & Michael Jayston. Apollo Victoria, Wilton Rd, SW1 (828 8665, cc). Until Sept 18.

Steaming

Good-tempered piece by Nell Dunn about the patrons of a municipal Turkish bath united in a hopeless effort to keep the place going. Comedy, Panton St, SW1 (930 2578, cc).

Summit Conference

A poor play, by Robert David Macdonald, in which Glenda Jackson & Georgina Hale strive to make something of a meeting between the mistresses of Hitler & Mussolini in the Berlin of 1941. Lyric, Shaftesbury Ave, W1 (437 3686, cc).

The Taming of the Shrew

When we have such a Petruchio & Katharina as Christopher Neame & Kate O'Mara, we are not disposed to quarrel with Richard Digby Day's amusingly inventive post-dating of the text to occupied Italy, with the American forces, just after the last war. Open Air Theatre. Until Aug 27.

The Twin Rivals

George Farquhar's Restoration play transfers from The Other Place, with Miles Anderson, Mike Gwilym & Miriam Karlin. The Pit.

Uncle Vanya

Michael Bogdanov's brisk revival has some searching performances, especially Michael Bryant's Vanya, & Dinsdale Landen, whose doctor is rightly less inhibited than usual. Lyttelton. (Bargain night, Aug 6.)

Underneath the Arches

The exploits of the Crazy Gang, as re-born at last year's Chichester Festival, may strike some of us as an acquired taste. Still, Christopher Timothy as Chesney Allen, Roy Hudd as Bud Flanagan, & a company that affectionately carbon-copies the old Gang are getting enthusiastic houses. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0846).

Wild, Wild Women

Musical by Michael Richmond & Nola York, about what happens in a mythical wild west town when the women strike until their men stop fighting. Ticket prices include dinner & dancing. Astoria, Charing Cross Rd, W1 (437 6565, cc 930 0731).

Windy City

New musical based on the play *The Front Page* with Dennis Waterman, Anton Rodgers & Diane Langton. Victoria Palace, Victoria St, SW1 (834 1317, cc).

The Winter's Tale

Ronald Eyre's production from Stratford, with Patrick Stewart & Gemma Jones, is intelligently spoken without superfluous experiment. Robert Eddison valuably plays both Antigonus (who is eaten by the bear) & Time as chorus. Barbican

Cheap tickets

Half price ticket booth, west side of Leicester Square. Unsold tickets for that day's performances on sale for half price plus 50p service charge. Personal callers only, no cheques or credit cards. Mon-Sat 2.30-6.30pm, matinee days noon-2pm.

Fringe theatre

Information & box office facilities for 20 fringe theatres are available in the Criterion foyer, Piccadilly Circus. Mon-Sat 10am-5pm (839 6987, cc).

BRIEFING

CINEMA

GEORGE PERRY



JOHN MILIUS (above) has directed few films. *Dillinger*, *The Wind and the Lion* and *Big Wednesday* preceded his latest, *Conan the Barbarian*, reviewed below and opening on August 26. Milius is also a brilliant screenwriter, not only of his own films, but of Huston's *The Life and Times of Judge Roy Bean*, Pollack's *Jeremiah Johnson* and Coppola's *Apocalypse Now*, among others. Bucking the trend, he is somewhat right-wing in outlook, admires Genghis Khan, is fascinated by military insignia, surfing and motor bikes, and is even given to riding around the San Fernando Valley with a pack of similarly-inclined enthusiasts in leathers. On the Spanish locations for *Conan* he would ride a special machine the 50 yards between his luxurious trailer and the set. And he gave a role to his surfing colleague, Gerry Lopez, who had never acted before. Milius visits London this month and lectures at the NFT on August 24 (see p75).

□ Australian actress Judy Davis makes her British debut in *Who Dares Wins*, which has a royal première on August 26. She plays a terrorist who takes the American ambassador in London hostage, a role a long way from the genteel heroine of *My Brilliant Career*. The title is the motto of the SAS, who swarm in on ropes and break up the party.

□ The Cannon Group, having acquired the 130 screens of the Classic cinema circuit, are out to change filmgoing habits by opening new films on Fridays instead of Sundays, so that at the start of each weekend a new offering goes before the public. Rank and ABC tried to do the same thing some years ago, but abandoned the experiment after a few months, claiming that it was not popular. It works in America.

□ The British Film Institute has been helping Rank to screen one day a week, in Cheltenham, Guildford, Colchester and Exeter, selected works by Fellini, Tarkovsky and Olmi which never normally get near the circuit. Results have been encouraging and have given the cinemas a fillip.

□ It has taken a long time for Michael Blakemore, a distinguished stage director, to move into films, but his autobiographical *A Personal History of the Australian Surf* was one of the most original and satisfying shorter works at last year's London Film Festival. He is currently finishing the film adaptation of Peter Nichols's stage hit *Privates on Parade* in which Denis Quilley and Joe Melia from the original cast are joined by John Cleese, Michael Elphick and Nicola Pagett. Blakemore is relishing the new medium. "I'd like to make many more films," he said, "and I'd like to make something in Australia where I was brought up."

NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

The Chosen (A)

Not since *The Pawnbroker* has Rod Steiger been so Jewish. He plays a Hasidic patriarch

in mid-40s Brooklyn, intent on raising his son (Robby Benson) within the narrowest definitions of the faith. The knowledgeable street-smart son (Barry Miller) of an academic Jewish writer (Maximilian Schell) provides contrast. Jeremy Paul Kagan's direction is painstakingly careful, & the film is a worthy study of the emotional conflict between assimilated & religiously devout Jews in America.

Conan the Barbarian (AA)

Conan was a character created by Robert E.

Howard for *Weird Tales*, a 30s pulp magazine. Its author, who never made more than a pittance from his work, killed himself in 1936. In the 60s Conan was rediscovered & became prominent in strip cartoons & paperbacks. Now John Milius has put him on film, with Arnold Schwarzenegger playing the gigantic tower of muscle & sinew that constitutes this superhero. Conan lived in something called the Hyborean Age, a mythical era of prehistory. For most of the movie he seeks his mother's murderer, a religious fanatic & master of the supernatural (James Earl Jones). Conan's aides are two thieves (Sandahl Bergman & Gerry Lopez) who share the adventures. There is something fascist about Conan—he acts long before he starts to think, & the screen runs crimson with lopped heads, severed limbs and gashed abdomens, as adversaries fall to his mighty broadsword which is swung around his head like a fly-swat. The screenplay is written in portentous Hollywood-biblical language, & in spite of the apparent solemnity, the film is clearly not to be regarded as anything more than fantastic nonsense. Opens Aug 26.

Firefox (AA)

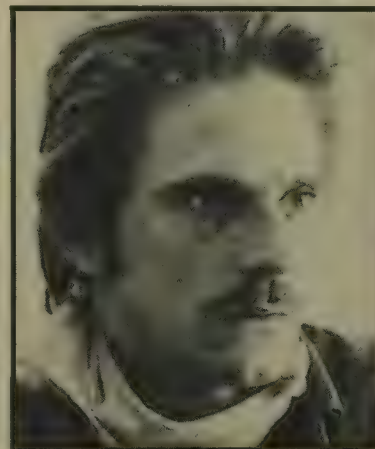
Clint Eastwood produced, directed & starred in this adaptation of a best-selling novel by Craig Thomas. It's about the kidnapping of a secret Russian warplane by an American pilot whose flying skill is only marred by a recurring image of a Vietnamese girl he saw napalmed. He makes his way into Russia, constantly changing identities, helped on his way by dissident Jews who it seems are willing to sacrifice their lives so that America can have the aircraft, which has the capability to fire its weapons by telepathy. The plot, action & modelwork are all implausible, & the film adds up to mindless entertainment of a crude if not dangerous kind. The Russians are portrayed as sinister numbskulls, like Nazis in American movies of the Second World War, & not once are the ethics of stealing another country's aircraft even considered, let alone discussed.

Grease 2 (A)

High school hype again. In this sequel to the original *Grease*, time has moved on to the early 60s at Rydell High, Eve Arden is still the principal & Sid Caesar the coach. The teenage lovers are shy Maxwell Caulfield, a secret motor bike demon, & Michelle Pfeiffer, one of the Pink Ladies. Watch, too, for Judy Garland's other daughter, Lorna Luft, as Paulette. There are many songs, energetic choreography & much the same plot as last time. Patricia Birch directed.

Moonlighting (AA)

In Jerzy Skolimowski's film, made in London, Jeremy Irons plays a Polish electri-



Jeremy Irons: moonlighting.

cian sent to Britain with some workmen who cannot speak a word of English, to renovate a house for his boss. It seems that it's cheaper that way than relying on local labour. While they are here martial law crushes Solidarity, & Irons keeps the news from the men, who rarely leave the house. Meanwhile, as the cash runs low, he resorts to systematic shoplifting & keeping up with the news by stealing *The Times* from the next door letterbox. An unusual, skilfully constructed film, it is light in plot but rich in observation of London through a foreigner's eyes, & Jeremy Irons's performance is convincing & moving. A minor classic. Opens Aug 26.

Night Crossing (A)

Another true story—the account of two families who escaped from East Germany in a home-made hot air balloon. Unfortunately Delbert Mann has reduced a story of great courage to a facile will-the-cops-get-there-first melodrama with Klaus Löwitsch as a nasty neighbour & secret policeman & Gunter Meisner as his cunning boss. John Hurt is the originator of the plan, with Beau Bridges as his accomplice, & Jane Alexander & Glynnis O'Connor as their respective wives. A section of the Iron Curtain had to be built inside West Germany for filming.

Puberty Blues (AA)

Australian high school film, directed by Bruce Beresford, about a group of surfing teenagers.

The Secret of NIMH (U)

Don Bluth, one of Disney's top animators, broke away to make his first full-length feature, audaciously using a mouse as his principal character. Mrs Brisby is, however, a long way from Mickey; she is a gentle field-mouse whose home, in which a sick son lies too ill to be moved, is under threat from the farmer's plough. A wise owl tells her to seek aid from the rats, who have become superintelligent after being used for scientific experimentation. Other characters include a love-sick crow, a nosy neighbour & a power-hungry bad rat who must get his comeuppance if things are to be properly settled. There is a heavy didactic streak to the film—its originator is a stalwart of the Mormon church—and less sentimentality than would be expected in a Disney work.

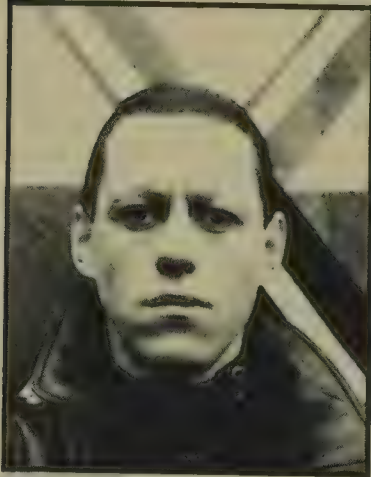
The Thing (X)

John Carpenter's new version of a celebrated 1951 film, in which James Arness turned into a giant carrot, allegedly goes back to the John W. Campbell story of 1938. A dozen men occupy an Antarctic scientific post & become the victims of an alien creature that has been released after 100 centuries in the ice. It has the ability to imitate any other life form & does so in the most gruesome way, bursting out of the bodies it inhabits at ill-judged moments, looking like a flayed ostrich covered in raspberry jam, then sprouting pink tentacles & insect legs. The small, paranoid, besieged group, unable to understand the nature of the menace it confronts, recalls Carpenter's earlier *Assault on Precinct Thirteen*. On a budget 100 times as big he hasn't made a better film, alas. Opens Aug 26.

Who Dares Wins (AA)

Ian Sharp's film, inspired by the Iranian embassy siege, involves Lewis Collins as an SAS officer infiltrating a terrorist group who plan to kidnap the US Ambassador & Australian Judy Davis as one of their number. Royal charity première in the presence of Princess Alexandra in aid of the Newspaper Press Fund. Odeon, Leicester Sq, WC2. Opens Aug 26.

ALSO SHOWING

Bob Geldof: in *Pink Floyd The Wall*.**Annie (U)**

John Huston's film of the Broadway musical about a 10-year-old orphan befriended by a billionaire, with Aileen Quinn providing an agreeable sunny presence in the title role & Albert Finney acceptable as Daddy Warbucks, the tycoon. The story, however, has a hard, unpleasant edge.

Britannia Hospital (AA)

Lindsay Anderson's heavy-handed satire on the state of modern Britain, which he sees as a horror hospital beset with strikes & royal genuflection, is the third of a trilogy beginning with *If...* Much of it is brilliant, but the sledgehammer technique ultimately palls.

Cat People (X)

Paul Schrader's version of Val Lewton's 1942 film uses blood, bestiality, bondage & incest all too explicitly. Nastassia Kinski plays a girl who turns into a murderous black panther, & Malcolm McDowell plays her similarly blighted brother.

Charles & Lucie (AA)

Film written & directed by Nelly Kaplan about an elderly Parisian couple who are cheated out of their possessions & into the assumption that they have inherited a Riviera villa. With Daniel Geccaldi & Ginette Garcin.

Comin' at Ya! (X)

Average spaghetti western, distinctive for being shot in 3-D. Directed by Fernando Baldi.

Fantasia (U)

Disney's animated film set to well known classical pieces but re-recorded in modern sound.

Georgia's Friends (AA)

A leaden saga following the life of a young Yugoslav immigrant arriving in a dreary mid-West steel town in the 50s & those of his high school friends. Jodi Thelen plays Georgia who turns up again & again as the friends disperse in later life.

The German Sisters (AA)

Margarethe von Trotta's third film is the absorbing & moving story of two sisters, one a journalist from whose point of view the narrative is seen, the other drawn into terrorism which precipitates the destruction of her marriage.

Hog Wild (AA)

More high school high jinks in which a young lad of clean-cut disposition takes on a bunch of bike-riding, leather-jacketed neanderthals who terrorize the entire community. Director Les Rose lacks a light touch.

Laura (X)

David Hamilton's second film is about a sculptor (James Mitchell) who meets an old love & model (Maud Adams), now with husband & teenage daughter, uncannily a replica of her mother all those years ago.

Lola (AA)

The late Rainer Werner Fassbinder's semi-remake of *The Blue Angel* now set in the Germany of Dr Adenauer. Barbara Sukowa plays the social-climbing cabaret-singing prostitute.

Making Love (X)

A happily married doctor (Michael Ontkean) leaves his wife for another man. Undoubtedly an interesting film could be made about what a woman goes through if her husband decides to

come out of the closet, but this is not it.

Mary Poppins (U)

It is nearly 20 years since this most agreeable Disney film first appeared, with Julie Andrews as the mysterious governess, Dick Van Dyke as her chimney sweep boy-friend, & a lively score, energetically performed by both human & animated characters.

Missing (AA)

Sissy Spacek gives an exceptional performance as a frightened yet defiant wife whose husband has disappeared in the aftermath of a military coup. Jack Lemmon as her father-in-law is handicapped by an over-familiar screen persona.

My Dinner with André (A)

Table talk between two men—André Gregory, a dropped-out theatre director seeking a spiritual nirvana, & Wallace Shawn, a pragmatic playwright sceptical of his host's ideas. Louis Malle's film is audacious & original.

Parasite (X)

Horror film in 3-D, set in a futuristic America. Robert Glaudini plays a scientist trying to recapture a parasitic germ which has broken out of the body it inhabited & threatens to invade more & more people.

Pennies from Heaven (AA)

A brilliantly original film from Dennis Potter's television serial about a philandering travelling salesman (Steve Martin) who destroys the career of a spinsterish schoolteacher (Bernadette Peters) & is hanged for a murder he did not commit. Ken Adam's sets evoke 1930s Depression America, & the musical fantasies the spirit of Busby Berkeley & Hermes Pan.

Pink Floyd The Wall (AA)

Alan Parker's newest film is inspired by British rock group Pink Floyd's hugely successful album of the same name. Animation sequences by Gerald Scarfe.

Porky's (X)

A sextet of American high school boys take revenge on Porky, the owner of a nightclub & brother of the local sheriff. Bob Clark's film has coined vast returns in the United States, but is little more than a teenage masturbation fantasy.

Remembrance (AA)

Colin Gregg's topical & fascinating film follows the last 24 hours of a group of young sailors about to set off from Plymouth on a six month tour of duty.

Rocky III (A)

Sylvester Stallone again plays the boxing champ, now contemplating retirement, but who agrees to take on the ugliest challenger in his life. Though the plot is predictable, the film maintains a heady excitement.

Rollover (AA)

An arcane plot, only comprehensible to accountants, mars this thriller about New York bank dealing starring Kris Kristofferson & Jane Fonda. The aim is to show Wall Street can make or break us all. Alan Pakula directed.

Shoot the Moon (AA)

Alan Parker's brilliant film has Albert Finney as a gifted but emotionally unstable writer ditching Diane Keaton for a younger but shallower woman.

Some Kind of Hero (AA)

The talented Richard Pryor stars in Michael Pressman's film which deals with the problems of a returned prisoner of war from Vietnam. Margot Kidder, better known as Superman's girlfriend, supports.

Star Trek II: The Wrath of Khan (A)

Kirk (William Shatner) is persuaded to command the *Enterprise* again against an old adversary, Khan. The old gang are still there & it's a good deal better than *Star Trek: The Movie*.

An Unsuitable Job for a Woman (AA)

Chris Petit, with the aid of Wim Wenders's cameraman, has turned a so-so thriller, with Pippa Guard as a lady detective, into a darkly-significant film noir exercise which has somehow missed its point. Disappointing.

Certificates

U = passed for general exhibition

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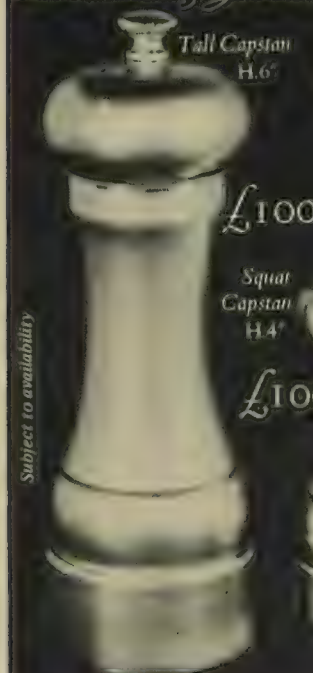


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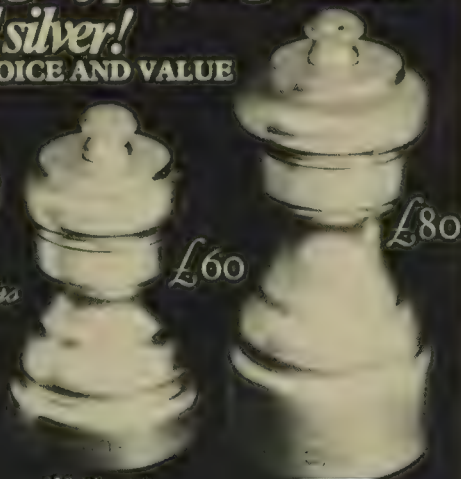


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DO YOU BELIEVE in God Almighty, free enterprise... and the possum? Members of the Possum Club, who include America's former President Jimmy Carter, do and maintain that possum can be bred intensively to provide much-needed food for the world's starving. *Believe It Or Not* (August 4) is full of such fascinating and truly worthless information. I am especially impressed by an 18th-century gun that was designed with two magazines, one for round bullets and one for square bullets. The round bullets were to be fired at Christians so that after the battle they would be duly recognized and given a Christian burial. The square bullets were destined for Turks so that they could be buried according to Turkish rites. Obviously, the army has no room for atheists.

□ The Proms are in full swing and each Sunday BBC1 transmits a concert performed earlier in the season. They include Schubert's Ninth Symphony (August 1), Brahms's Piano Concerto No 2, with soloist Joaquin Achucarro (August 8), Mendelssohn's Violin Concerto with Iona Brown and Hindemith's *Nobilissima Visione* (August 15), music by Milhaud, Saint-Saëns and Lutoslawski (August 22) and Gilbert and Sullivan's *Trial by Jury* (August 29).

□ Schools programmes may not sound like much fun but occasionally they produce something worthy of being seen outside the classroom. The three-part adaptation of J. B. Priestley's *An Inspector Calls* (starting August 17) deserves its special showing, chiefly because of the cast of Bernard Hepton (as Inspector Goole), Nigel Davenport, Margaret Tyzack and Simon Ward.

THE MONTH IN VIEW

Programme previews carry details of dates and channel only. Transmission times are not available when the ILN goes to press.

Aug 1. *Newsweek* (ITV)

LWT's *Weekend World*, hibernating during the summer, is replaced by Central's interesting series in which Peter Woods tells us what the foreign press has to say about the world—and about us.

Aug 2. *Under Fives* (ITV)

Not a programme for young people but for their parents. There's advice about schools & working, & a playschool in the studio.

Aug 2. *Comic Roots* (BBC1)

Over the next four weeks, instead of *Nationwide*, four comedians will talk about where, & why, they started laughing. This week it's Les Dawson in Lancashire. Next week Roy Hudd recreates his days in Croydon & south London in the 1950s.

Aug 3. *Afternoon Plus: Dakota* (ITV)

A celebration of the nearly 11,000 Dakota DC-3 aeroplanes that have been built since the first one was ordered 50 years ago today. Former pilots include Jimmy Edwards, who flew during the War.

Aug 3. *Playhouse: The Glory Hole* (ITV)

An ambitious play by Hugh Montgomery, which starts in Northern Ireland & then moves on (down?) to Hell. It's billed as a *Romeo & Juliet* story with a twist; but sounds more like *Orpheus in the Underworld*.

Aug 3. *Gordon of Khartoum* (BBC1)

Robert Hardy recounts the story of one of his favourite people, the Englishman who was victorious in China (he was known as "China" Gordon) but was then killed by religious warriors in what is now Sudan.

Aug 4. *Believe It Or Not* (BBC1)

See introduction.

Aug 4. *Top Crown* (BBC2)

Crown green bowling from Manchester.

Aug 5. *Medical Express* (BBC1)

Everything from diets to hospital scandals to the latest research.

Aug 8. *Cabbages & Kings* (ITV)

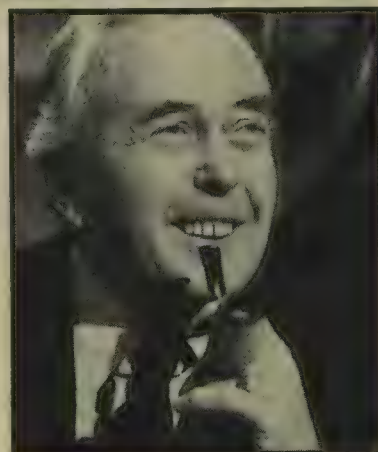
A new series of this engaging quiz programme in which people are given a quotation & have to say who said it, when & where.

Aug 10. *Carnaval* (ITV)

A lively account of the five-day jamboree held in Bahia every year. Like all the best parties, it's a powerful social leveller, with rich & poor, the famous & the unknown, joining in to have a marvellous time.

Aug 10. *Playhouse: Nightlife* (ITV)

In ironic counterpoint to *Carnaval* this play by Andrew Payne (best known for his episodes of *Minder*) charts what happens after the end of a



Wilson: reminiscing on August 11.

party in a London flat. He shows the tensions between two men who live in the flat above, & the girl they meet.

Aug 11. *The 20th Century Remembered* (BBC1)

After Lord Home, Sir Harold Wilson talks in four weekly programmes about his part in not-so-recent events. I suppose it is a symptom of democracy that the British public found itself being led by two such very different men—in such quick succession.

Aug 17. *An Inspector Calls* (BBC1)

J. B. Priestley's play, with Bernard Hepton (see introduction).

Aug 17. *The Philpott File* (BBC2)

Repeats from earlier series.

Aug 17. *Animal Magic* (BBC1)

Who will replace Gemini the sea lion who died in June? There are some baby otters, too, for this first of six summer programmes.

Aug 23. *Comic Roots* (BBC1)

Irene Handl has won fame as a cockney but she's really rather upper middle class. When she talks tonight about Cockney servants, she talks as the boss.

Aug 24. *Sapphire & Steel* (ITV)

Joanna Lumley & David McCallum as the two visitors from outer space who come here to help out. This new four-part series starts when they meet other weirdos in an innocuous-looking garage.

Aug 27. *A Cut Above* (ITV)

Comedy about a young hairdresser in the swinging 60s—remember mini skirts & beehives? With Tracey Ullman & Michael Deeks.

BRIEFING SPORT FRANK KEATING

THE MIDSUMMER MADNESS is over. The circus has left town, and now it is the spectators who come out to play. For instance, the world's leading tennis players stir up the dust of foreign fields this month, leaving the courts at Wimbledon to lie serene and satisfied in the sun, for use only by members of a genteel, garden party club. Same with the ancient golf links at Troon: young lads and old fogies with hickory shafts hit gentle balls on the same scrubland that champions burned up only weeks ago. August is the month, for the most part, when the British get up, stretch and go out and make a name for themselves. It's holiday time; it's the month for gymkhanas and regattas, for village sports and fun. It is the month for doing your own thing, and getting your own name on the sports pages.

□ Britain's sailors pipe in the month at their traditional Cowes Week, which ends on August 8. This is the Isle of Wight's chummy and sporty celebration of the nation's nautical heritage. Likewise, Britain's love of the horse is marked when the summer fling of shows and gymkhanas reaches its climax with the British Jumping Derby at the charming grounds of Hickstead on the last of the season's Bank Holiday weekends.

□ The summer's three Test cricket matches between England and Pakistan are all played during the month—at Birmingham, London and Leeds. Athletics, building up for the imminent European and Commonwealth Games, has outstanding meetings at the Crystal Palace on August 7, 13 and 30. Both pedal-cyclists (at Leicester on August 1, and 23-29) and motorcyclists (at Silverstone on August 1) stage their biggest shindigs of the year. But the long days are drawing in. The wintry slog announces itself on August 21 with soccer's Charity Shield match at Wembley. For that reason alone, some would say, August is a wicked month!

HIGHLIGHTS

ATHLETICS

Aug 7. **Thorn EMI Games, BAAB Jubilee & IAAF Golden Mile**, Crystal Palace, SE19.
Aug 13. **SCAAA Talbot Games**, Crystal Palace.
Aug 21. **England v Netherlands v Belgium (women)**, Alexander Stadium, Birmingham.
Aug 30. **British Games**, including **Emsley Carr Mile**, Crystal Palace.

CRICKET

England v Pakistan: July 29-Aug 2, First Cornhill Test Match, Edgbaston; Aug 12/16, Second Cornhill Test Match, Lord's; Aug 26-28, 30, 31, Third Cornhill Test Match, Headingley.
The Pakistanis could well offer a serious challenge to England. They have a cadre of outstanding players, the likes of Imrhan Khan, Zaheer Abbas & Javed Miandad, well tried & tested in English conditions. For the home side, the series with India already behind them, these new international matches will have an important bearing on selection for the winter's tour to Australia.

NatWest Bank Trophy: Aug 4, quarter finals; Aug 18, semi-finals.
(JP)= John Player League, (SC)= Schweppes Championship

Lord's: **Middx v Kent (JP)**, Aug 1; **v Yorks (SC)**, Aug 21, 23, 24; **v Yorks (JP)**, Aug 22; **v Surrey (SC)**, Aug 25-27.

The Oval: **Surrey v Pakistan**, Aug 7-9; **v Essex (SC)**, Aug 28, 30, 31; **v Glamorgan (JP)**, Aug 29.

CYCLING

Aug 1. **National Amateur Road Race Championship**, Market Harborough area, Leics.
Aug 23-29. **World Track Championships**, Saffron Lane Sports Centre, Leicester.

EQUESTRIANISM

July 29-Aug 1. **Nations' Cup International**, Hickstead, W Sussex.

Aug 12-14. **Midland Bank Horse Trials**, Locko Park, Nr Spondon, Derbs.

Aug 27-30. **Hambro Life Jumping Derby International**, Hickstead.

Aug 28-30. **Greater London Council Horse Show**, Clapham Common, SW4.

FOOTBALL

Aug 21. **FA Charity Shield**, Wembley Stadium, Middx.

Liverpool, the now legendary & almost permanent League champions, play the FA Cup winners, Tottenham Hotspur, to set the new season in motion almost before the World Cup clack of castanets has died away. The last time these two sides met at Wembley was in March at the League Cup final. Liverpool won—just.



Barry Sheene: in action on August 1.

HORSE RACING

Aug 14. **Geoffrey Freer Stakes**, Newbury.
Aug 17. **Yorkshire Oaks & Benson & Hedges Gold Cup**, York.

Aug 18. **Tote Ebor & Great Voltigeur Stakes**, York.

Aug 19. **Gimcrack Stakes & William Hill Sprint Championship**, York.

Aug 28. **Waterford Crystal Mile**, Goodwood.

MOTORCYCLING

Aug 1. **Marlboro British Motorcycle Grand Prix**, Silverstone, Nr Towcester, Northants.

The county set from the shires are said to lock up their daughters during this annual jamboree of the leather lads with their vrooms & fumes & crash-hats. But in truth this weekend in Northamptonshire is never troublesome to the authorities, indeed has become a homely & folksy carnival. Barry Sheene will doubtless lead the British challenge.

SWIMMING

Aug 19-22. **Optrex/ASA National Championships & Commonwealth Games Trials**, Crystal Palace.

Aug 21. **National Highboard Diving Championships**, Crystal Palace.

YACHTING

July 31-Aug 8. **Cowes Week**, Cowes, Isle of Wight. Well worth a ferry trip from Lymington or Southampton—though once in the dinky little town you won't quite know what's going on. Throughout the week many classes of boat compete from the trimmest schoolboys' dinghy to sleek ocean racers that can round the dreaded Fastnet by teatime.



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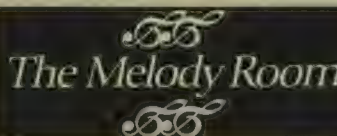
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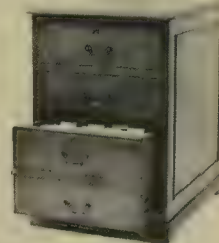
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CLASSICAL MUSIC

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The Songmakers' Almanac: explore French song at the South Bank.

THIS YEAR's South Bank Summer Music has a strong French flavour. It opens on August 15 with a concert performance of *Béatrice et Bénédict*, Berlioz's operatic version of *Much Ado About Nothing*. An interesting double bill on August 18 combines Ravel's *L'Enfant et les Sortilèges*, which is based on a tale by Colette, with Poulenc's *La Voix Humaine*, a work for solo soprano consisting of one end of a telephone conversation in which a woman pleads with her lover in an attempt to re-animate a dying affair. It will be sung by Elisabeth Söderström.

Different aspects of French song will be explored on five evenings by the Songmakers' Almanac; London Sinfonietta Voices will give five recitals of unaccompanied choral works by Poulenc and Wilbye; and Haydn's and Percy Grainger's birthday anniversaries will be celebrated.

□ The French theme of the Proms gives rise this month to performances of Boulez's *Le Marteau sans Maître* (August 1), Saint-Saëns's *The Carnival of the Animals* (August 5), Messiaen's *Turangalila Symphony* (August 13) Rameau's Suite from *Hippolyte et Aricie* (August 15).

□ At the Barbican the LSO give 12 open-air concerts in the Sculpture Court of popular music: film scores, theatre scores, Strauss waltzes, pan pipe music, extracts from Gilbert and Sullivan and ballet music. In the event of bad weather the concerts will take place inside the Barbican Hall.

CONCERT AND RECITAL GUIDE

The following is a selection of concerts taking place in London this month. Complete listings are available from the concert halls.

ALBERT HALL

Kensington Gore, SW7 (589 8212).
88th Season of *Henry Wood Promenade Concerts* (all at Albert Hall unless otherwise stated).

Aug 1, 7.30pm. **London Sinfonietta**, conductor Eötvös; Adrienne Csengery, soprano; Sarah Walker, mezzo-soprano. Boulez, *Le marteau sans maître*; Ligeti, *Melodien*; Kurtág, *Messages of the late Miss R. V. Troussova*. Round House, Chalk Farm Rd, NW1 (box office 267 2564).

Aug 2, 7pm. **BBC Symphony Orchestra**, conductors Del Mar, Friend; Peter Donohoe, piano. Beethoven, Piano Concerto No 5 (Emperor); Osborne, *Sinfonia*; Stravinsky, *The Firebird suite*. (Talk by Nigel Osborne precedes the concert. Royal College of Music, Prince Consort Rd, SW7. 6.30pm. Admission free by programme available from RCM from 6pm.)

Aug 2, 9.30pm. **Philip Jones Brass Ensemble, BBC Singers**, conductor Poole; John Scott, organ. Lutoslawski, *Mini Overture*; Walton, *The Twelve*; Macconchy, Two settings of poems by Gerard Manley Hopkins; Carter, *Fantasy about Purcell's Fantasia upon one note*; Mathias, *A May Magnificat*; Bliss, *The world is charged with the grandeur of God*; Elgar, *Psalm 29*. Holy Trinity Church, Brompton Rd, SW7.

Aug 3, 7.30pm. **Philharmonia Orchestra**, conductor Tilson Thomas; Yefim Bronfman, piano.



Mark Elder: conducts BBCSO on August 8.

Haydn, *Symphony No 81*; Bartók, *Piano Concerto No 2*; Dance Suite; Debussy, *La mer*.

Aug 4, 7.30pm. **BBC Symphony Orchestra**, conductor Del Mar; Pierre Amoyal, violin. Wagner, *A Faust Overture*; d'Indy, *La forêt enchantée*; Chausson, *Poème for violin & orchestra*; Strauss, *An Alpine Symphony*.

Aug 5, 7.30pm. **Nash Ensemble**, conductor Friend; Katia Labèque, Marielle Labèque, pianos; David Wilson-Johnson, baritone. Milhaud, *La création du monde*; Poulenc, *Le bal masqué*; Stravinsky,

Octet; Lutoslawski, *Variations on a theme of Paganini for two pianos*; Saint-Saëns, *The Carnival of the Animals*.

Aug 6, 7.30pm. **Royal Philharmonic Orchestra**, conductor Handley; Yitkin Seow, piano. Elgar, *Overture Cockaigne*; Tippett, *Piano Concerto*; Sibelius, *Symphony No 2*.

Aug 7, 7pm. **Monteverdi Choir, English Baroque Soloists**, conductor Gardiner. Jennifer Smith, soprano; Sarah Walker, Catherine Denley, mezzo-sopranos; Anthony Rolfe Johnson, tenor; John Tomlinson, bass. Handel, *Hercules*.

Aug 8, 7.30pm. **BBC Symphony Orchestra & Chorus, BBC Singers**, conductor Elder; Linda Esther Gray, soprano; Patricia Payne, contralto; Kenneth Woollam, tenor; Roderick Kennedy, bass; Christopher Bowers-Broadbent, organ. Mozart, *Serenade in B flat major K361*; Janáček, *Glagolitic Mass*.

Aug 9, 7.30pm. **Royal Philharmonic Orchestra**, conductor Groves; Philip Fowke, piano. Vaughan Williams, *Symphony No 5*; Rachmaninov, *Rhapsody on a theme of Paganini*; Bartók, *The Miraculous Mandarin*.

Aug 10, 7.30pm. **BBC Symphony Orchestra**, conductor Tilson Thomas; Peter Frankl, piano. Strauss, *Till Eulenspiegels lustige Streiche*; Holloway, *Concerto for Orchestra No 2*; Brahms, *Piano Concerto No 1*. (Pre-Prom talk by Robin Holloway, RCM, 6.30pm.)

Aug 11, 7.30pm. **Glyndebourne Festival Opera, London Philharmonic Orchestra**, conductor Leppard; Janet Baker, mezzo-soprano; Elisabeth Speiser, Elizabeth Gale, sopranos. Gluck, *Orfeo ed Euridice*.

Aug 12, 7.30pm. **BBC Symphony Orchestra**, conductor Groves; Iona Brown, violin. Mozart, *Symphony No 39*; Mendelssohn, *Violin Concerto in E minor*; Hindemith, *Nobilissima visione*; Strauss II, *Tales from the Vienna Woods*.

Aug 13, 7.30pm. **City of Birmingham Symphony Orchestra**, conductor Rattle; Peter Donohoe, piano; Jeanne Loriod, ondes-martenot. Ravel, *Mother Goose*; Messiaen, *Turangalila Symphony*.

Aug 14, 7.30pm. **BBC Concert Orchestra, BBC Singers**, conductor Cleobury; Kathryn Stott, piano; Marilyn Hill-Smith, soprano; John Brecknock, tenor; Gordon Sandison, Alan Watt, baritones; Roderick Earle, bass-baritone. Alwyn, *Symphony No 5*; Ireland, *Piano Concerto in E flat major*; Grainger, *Handel in the Strand*, *The Nightingale & the Two Sisters*, *Molly on the Shore*, *Londonderry Air*, *Shepherd's hey*; Gilbert & Sullivan, *Trial by Jury*.

Aug 15, 7.30pm. **La Petite Bande**, conductor Kuijken. Bach, *Suite No 1*; Handel, *Concerto Grosso in B flat major Op 3 No 2*; Rameau, *Suite from Hippolyte et Aricie*.

Aug 16, 7.30pm. **BBC Symphony Orchestra**, conductor Pritchard; Malcolm Binns, piano. Birtwistle, *The Triumph of Time*; Mendelssohn, *Piano Concerto No 2*; Brahms, *Symphony No 4*. (Pre-Prom talk by Harrison Birtwistle, RCM, 6.30pm.)

Aug 17, 7.30pm. **London Symphony Orchestra, BBC Singers** (men); conductor Atherton; Anne Queffelec, Imogen Cooper, pianos; Felicity Palmer, mezzo-soprano; Robert Tear, Brian Burrows, tenors; Raimund Herinx, baritone; Stafford Dean, bass; Richard Pasco, speaker. Ravel, *Rhapsodie espagnole*; Poulenc, *Concerto in D minor for two pianos & orchestra*; Stravinsky, *Oedipus Rex*.

Aug 18, 7.30pm. **Schütz Choir of London, London Classical Players**, conductor Norrington; Felicity Lott, soprano; Anthony Rolfe Johnson, tenor; David Thomas, bass-baritone. Haydn, *The Seasons* (in German.)

Aug 19, 7.30pm. **Philharmonia Orchestra & Chorus**, conductor A. Davis; Jennifer Smith, soprano; Stephen Roberts, baritone. Fauré, *Requiem*; Beethoven, *Symphony No 3 (Eroica)*.

Aug 20, 7.30pm. **BBC Symphony Orchestra**, conductor Pritchard; Yo Yo Ma, cello. Mozart, *Symphony No 38 (Prague)*; Swayne, *Orlando's Music*; Strauss, *Don Quixote*. (Pre-Prom talk by Giles Swayne, RCM, 6.30pm.)

Aug 21, 7.30pm. **National Youth Orchestra of Great Britain**, conductor Seaman; Radu Lupu, piano. Debussy, *Ibéria*; Mozart, *Piano Concerto No 23*; Brahms, *Symphony No 1*.

Aug 23, 7.30pm. **BBC Symphony Orchestra & Chorus, BBC Singers** (women), conductor A. Davis; David Wilson-Johnson, baritone. Sohal,



Simon Rattle: artistic director of South Bank Summer Music.

The Wanderer; Holst, *The Planets*. (Pre-Prom talk by Naresh Sohal, RCM, 6.30pm.)

Aug 24, 7.30pm. **BBC Northern Symphony Orchestra**, conductor Downes; Erich Gruenberg, violin. Dvorak, *Serenade in E major for string orchestra*; Schnittke, *Violin Concerto No 3*; Tchaikovsky, *Symphony No 4*. (Pre-Prom talk by Susan Bradshaw, RCM, 6.30pm.)

Aug 25, 7.30pm. **BBC Northern Symphony Orchestra**, conductor Downes; Michel Beroff, piano. Walton, *Prologue e Fantasia*; Smalley, *Symphony in one movement*; Prokofiev, *Piano Concerto No 1*; Shostakovich, *Symphony No 1*. (Pre-Prom talk by Roger Smalley, RCM, 6.30pm.)

Aug 26, 7.30pm. **BBC Symphony Orchestra**, conductor Wand; John Anderson, oboe. Schubert, *Symphony No 8 (Unfinished)*; Haydn (attrib.), *Oboe Concerto in C major*; Beethoven, *Symphony No 4*.

Aug 27, 7.30pm. **English Chamber Orchestra**, conductor Leppard; Emanuel Ax, piano; Yvonne Kenny, soprano. Stravinsky, *Pulcinella*; Beethoven, *Piano Concerto No 1*, *Symphony No 8*; Berg, *Seven Early Songs*.

Aug 28, 7.30pm. **London Symphony Orchestra**, conductor Abbado; Salvatore Accardo, violin. Berg, *Violin Concerto*; Mahler, *Symphony No 1*.

Aug 30, 7.30pm. **BBC Scottish Symphony Orchestra**, conductor Groves; Wynford Evans, tenor; Barry Tuckwell, horn. Mozart, *Church Sonata No 14*; Horn *Concerto No 2*; McGuire, *Source*; Britten, *Serenade for tenor, horn & strings*; Schumann, *Symphony No 1*. (Pre-Prom talk by Edward McGuire, RCM, 6.30pm.)

Aug 31, 7.30pm. **Academy of Ancient Music, Winchester Cathedral Choir, Waynflete Singers**, conductors Hogwood, Neary; Jaap Schröder, violin; Patrizia Kwella, soprano; Charles Brett, counter-tenor; Martyn Hill, tenor; David Thomas, bass-baritone. Corelli, *Concerto Grosso in D major Op 6 No 4*; Bach, *Violin Concerto in E major BWV1042*, *Magnificat in E flat major*; Handel, *Concerto Grosso in B minor Op 6 No 12*.

BARBICAN CENTRE

Silk St, EC2 (638 8891, cc).

Stuyvesant Pops in the Sculpture Hall:

Aug 8, 9, 6.30pm. **London Symphony Orchestra & Chorus**, conductor Williams. Pops in space: programme includes R. Strauss, *Also sprach Zarathustra*; Holst, *The Planets*; Williams, excerpts from film music.

Aug 10, 11, 6.30pm. **London Symphony Orchestra**, conductor Rabinowitz. Pops from the shows: programme includes works by Novello, Rodgers & Hammerstein, Bernstein, Lloyd Webber.

Aug 12, 13, 6.30pm. **London Symphony Orchestra**, conductor Georgiadis. Viennese pops: Schönherr, *Austrian Dances*; Ziehrer, *Busserl Polka Mazurka*; Strauss family, waltzes, polkas & marches.

Aug 14, 6.30pm. **London Symphony Orchestra**; Gheorge Zamfir, pan pipes. Zamfir, *Rumanian Rhapsody for pan flute & orchestra*; Rumanian folk music.

Aug 15, 12.45pm. **Gheorge Zamfir & his ensemble**.

POPULAR MUSIC
DEREK JEWELL

Elisabeth Welch: in the Melody Room at Verreys on August 21.

Future popular music historians will doubtless explain it, but I'm still slightly mystified by the continuing growth of jazz and (for want of a better word) "nostalgia" venues in and around London. Maybe the answer is simple: you can't keep good music down. That renowned, and once rather stuffy, Regent Street restaurant, Verrey's (734 4495), is the latest to change its face, with its new Melody Room—a venue for piano jazz, bands and cabaret stars.

Thus it joins the newish Canteen in Covent Garden as a place where the jazz is good and the food and wine rather special—not to mention the matey *chic* of Peter Boizot's revamped Kettner's, the elegance of his Pizza on the Park piano room and the mainstreamy bonhomie of the Dean Street Pizza Express.

But to return to Verrey's. I first went in June, on the Saturday night *after* the Simon and Garfunkel reunion at Wembley. It was sheer delight to hear them and then to experience again the voice of that fabled singer Elisabeth Welch, and to bask in the warmth of her personality in the company of Alan Jay Lerner, Anton Dolin, Evelyn Laye etc. She was really special, and she appears again this month (August 21). The general policy of the new owners is to feature jazz piano in the Melody Room (alias the old cocktail bar, still with bar-stools, praise be) on Tuesdays to Fridays, with Fred Hunt and Colin Bates among the participants, with a small jazz group led by Eric Lister and a cabaret star on Saturdays.

Meantime, London's most famous jazz venue, Ronnie Scott's Club, is sensibly experimenting to keep pace with changing times. Early evening theatre is one of their moves—and that's worth checking out by ringing the club (439 0747). For an annual membership fee of £20, you will be admitted free from Mondays to Thursdays (except for the occasional big-budget promotion like Ella Fitzgerald or Buddy Rich) and entrance will be charged only from Friday to Sunday nights. Sounds good, and sensible.

August, though, is not a great month for popular music in Britain, for obvious reasons. It's time to think of sun and sea rather than sound and fury—but those who like it (count me out) will be able to find enough of that at the Monsters of Rock marathon at Castle Donington on August 21, when Status Quo and Gillan star. Survivors might even reach the notorious Reading Festival

the following weekend on August 27-29 and get blown away by the onslaught of Iron Maiden, Michael Schenker, Budgie *et al*.

Less hairy is the first open-air Theakstons Music Festival (at Nostell Priory, near Wakefield, Yorks, on August 27-28) when the revitalized Jethro Tull top the bill, along with Richard and Linda Thompson, Lindisfarne and Dave Swarbrick. Further details from 061-434 1211. Another brewing firm (beer must be in good shape) sponsor a jazz festival over the border. The Drybrough Edinburgh International Jazz Festival (August 29-September 2) includes trad and mainstream bands from all over the world and soloists as renowned as Teddy Wilson, Dick Carey and Eddie Thompson. You can find out more from 031-665 7770.

On the other hand, you might like to polish up your playing—always assuming you play—at the Jazz Centre's two-week summer course in London (July 26 to August 6). The tutors include Bobby Wellins, John Etheridge and American virtuoso trombonist Bill Watrous, who leads a British big band at London's 100 Club on August 2. A call to 580 8532 will enlighten you further.

Among the splendid new releases I've heard are Oscar Peterson's "Nigerian Marketplace" on Pablo, with a title piece among the most attractive and original work ever composed by Peterson; King Crimson's "Beat" (EG Records), which is a fabulous return for the old supergroup; and some quite exquisitely happy music from the jazz accordionist Art van Damme ("Art van Damme with Strings") on the MPS label.

But nothing quite touches the moving splendour of Barclay James Harvest's "Concert for the People" (Polydor), a free gig they played to 100,000 fans on the steps of the Berlin Reichstag.

For sheer value I continue to be impressed by the *Reader's Digest* packages. Their 10-album boxed set called "The Sensational Seventies" is just £29.95 (inc postage and packing, from *Reader's Digest*, 7-10 Old Bailey, London EC99 1AA). Sensibly, it is done year by year, contains 130 artists and 79 number one hits. I can't begin to detail all the artists (the Abbas, Stewarts, Cashes, Glitters, Osmonds, Sayers, Eltons, 10ccs, Boomtowns, Roxys, Slades and so on) but the choice is good and representative, with the only weakness the fact that so much great pop of the 1970s did not come in three-minute bursts.

Popular Rumanian folk music.

Aug 15, 16, 6pm. **London Symphony Orchestra & Chorus**, conductor Faris; Nan Christie, soprano; Anne Collins, mezzo-soprano; Laurence Dale, tenor; Donald Adams, bass; Alfred Marks, narrator. G & S pops: excerpts from the Savoy operas. Aug 18, 19, 6.30pm. **London Symphony Orchestra**, conductor Tjeknavorian. Ballet pops: music by Strauss II, Borodin, Tjeknavorian, Tchaikovsky, Khachaturian.

Aug 21, 8pm. **Bryan Rodwell, Mark Shakespeare, Brian Sharp, Dwight Beechan**, popular organ music for all the family.

Aug 22, 7.30pm. **BBC Singers & Orchestra**, conductor Lockhart. Pamela Field, soprano; Anne Collins, mezzo-soprano; Neil Jenkins, tenor; John Reed, baritone; Philip Summerscales, bass. Gilbert & Sullivan, Trial by Jury, The Mikado (concert performances).

Aug 23, 8pm. **National Youth Orchestra**, conductor Seaman; Radu Lupu, piano. Debussy, Ibéria; Mozart, Piano Concerto No 23; Brahms, Symphony No 1.

Aug 29, 7.30pm. **John McCarthy Singers & Orchestra**; conductor Lockhart; Pamela Field, soprano; Anne Collins, mezzo-soprano; Neil Jenkins, tenor; John Reed, baritone; John Lawrenson, bass. Gilbert & Sullivan, The Pirates of Penzance, The Yeomen of the Guard (concert performances).

Aug 30, 7.30pm. **English Chamber Orchestra**, conductor Del Mar; Fou Ts'ong, piano. Mozart, Overture Don Giovanni, Eine kleine Nachtmusik, Piano Concerto No 21, Symphony No 41 (Jupiter).

Aug 31, 7.30pm. **I Musici**; Pasquale Pellegrino, Pina Carmirelli, violins; Vito Paternostes, cello. Rossini, Sonata No 1; Donizetti, Concerto in D minor for violin, cello & strings; Respighi, Antiche Danze e Arie, Suite No 3; Vivaldi, The Four Seasons.

CRYSTAL PALACE CONCERT BOWL

Crystal Palace Park Rd, SE26. Box office, County Hall, SE1 (633 1707).

Aug 1, 8pm. **Philharmonia Orchestra**, conductor Friend; Philip Fowke, piano. Grieg, Piano Concerto; Tchaikovsky, The Sleeping Beauty suite, Overture 1812 with special effects and fireworks.

KENWOOD LAKESIDE

Hampstead Lane, NW3. Box office, County Hall, SE1 (633 1707).

Aug 7, 8pm. **Philharmonia Orchestra**, conductor Del Mar. Sibelius, Symphony No 5; Chabrier, Marche joyeuse; Dvorak, Scherzo Capriccioso; Tchaikovsky, Overture 1812 with special effects.

SOUTH BANK

SE1 (928 3191).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

Aug 1, 7.30pm. **Johann Strauss Orchestra & Dancers**; Jack Rothstein, conductor & violin; Choreographer Stephenson; Ann Mackay, soprano; Michael Bulman, tenor. The magic of Vienna: music by the Strauss family. EH.

Aug 3-7, 9-14 7.45pm; Aug 7, 14, 3pm. **HMS Pinafore**, new stage production by Wilfred Judd, set designer Christopher Beeching, musical director Fraser Goulding, with Frank Thornton, Ann James, Alan Rice, Paschal Allen. EH.

Aug 15, 7pm. **City of Birmingham Symphony Orchestra & Chorus**, conductor Rattle; Maria Ewing, Béatrice; Philip Langridge, Bénédicte; Lillian Watson, Héro; Alfreda Hodgson, Ursule; Gordon Sandison, Claudio/Somarone; Henry Herford, Don Pedro. Berlioz, Béatrice et Bénédicte (in French). FH.

Aug 16-20, 6pm. **Songmakers' Almanac**. Five aspects of French song: Aug 16, Jill Gomez, soprano; Richard Jackson, baritone; Graham Johnson, piano. Gounod, Bizet, Saint-Saëns, Hahn & others; Aug 17, Linda Finnie, mezzo-soprano; Ian Partridge, tenor; Graham Johnson, piano. Duparc, Chausson, Franck, Chabrier; Aug 18, Patricia Rozario, soprano; Julian Pike, tenor; Graham Johnson, piano. Fauré, Debussy; Aug 19, Elise Ross, soprano; Stephen Varcoe, baritone; Graham Johnson, piano. Debussy, Fauré, Roussel, Satie; Aug 20, Felicity Lott, soprano; Richard Jackson, baritone; Graham Johnson, piano. Ravel, Poulenc. PR.

Aug 16, 7.45pm. **London Sinfonietta Voices**, conductor Rattle; Tamas Vasary, piano; Elise Ross, soprano; Barry Tuckwell, horn; Norbert Brainin, violin. Brahms, Four Partsongs Op 17, Trio in E flat for horn, violin & piano Op 40; Debussy, Pour le piano, suite; Messiaen, Chants de terre et de ciel. EH.

Aug 17, 19, 23, 7.45pm. **Amadeus Quartet**: Aug 17, Walter Klien, piano. Haydn, Quartets in E flat Op 64 No 6, in F Op 77 No 2; Mozart, Piano Quartet in G minor K478; Aug 19, Haydn, Quartet in D minor Op 76 No 2; Schubert, Quartettsatz D703; Brahms, Piano Quintet in F minor Op 34; Aug 23, Heinz Holliger, oboe. Haydn, Quartet in C Op 54 No 2; Mozart, Oboe Quartet in F K370; Schubert, Quartet in G D887. EH.

Aug 18, 7.45pm. **London Sinfonietta & Voices**, conductor Rattle; Elisabeth Söderström, Maria Ewing, Kathleen Battle, Elise Ross, sopranos; Alfreda Hodgson, mezzo-soprano; Philip Langridge, tenor; Willard White, Eric Roberts, basses. Poulenc, La voix humaine; Ravel, L'enfant et les sortilèges. EH.

Aug 20, 7.45pm. **Academy of Ancient Music, Westminster Abbey Choir**, conductor Hogwood; Judith Nelson, soprano; Nigel Rogers, tenor; David Thomas, bass. Haydn, The Creation. EH.

Aug 21, 7.45pm. **London Sinfonietta**, conductor Rattle; Heinz Holliger, oboe; Philip Langridge, tenor; Barry Tuckwell, horn; Elise Ross, soprano; Cannon Hill Puppet Theatre, Ravel, Prélude l'éventail de Jeanne; Milhaud, Oboe Concerto; Britten, Serenade for tenor, horn & strings; Knusson, Outside Over There; Debussy, La boîte à bijoux. EH.

Aug 22, 3pm. **Michala Petri Trio**. Handel, Lorenz, Couperin, Telemann, Nørgård, Brüggen, Holmboe. EH.

Aug 22, 7.45pm. **Philharmonia Orchestra**, conductor Rattle; Clifford Curzon, piano; Kyung-Wha Chung, violin; Yo Yo Ma, cello. Stravinsky, Apollon Musagète; Mozart, Piano Concerto in B flat K595; Brahms, Double Concerto. FH.

Aug 23-27, 6pm. **London Sinfonietta Voices**, director Edwards: Aug 23, Wilbye, Madrigals; Poulenc, Un soir de neige, Chansons françaises; Aug 24, Wilbye, Madrigals; Poulenc, Ave verum, Quatre motets pour le temps de Noël, Petites voix; Aug 25, Poulenc, Quatre petites prières de St Francis d'Assise, Chanson à boire, Laudes de St Antoine de Padoue; Wilbye, Madrigals; Aug 26, Wilbye, Madrigals; Poulenc, Exultate Deo, Quatre motets pour un temps de pénitence, Salve Regina; Aug 27, Poulenc, Mass in G, Sept chansons, Figure humaine; Wilbye, Madrigals. PR.

Aug 24, 7.45pm. **Simon Rattle**, piano; **Kyung-Wha Chung**, violin; **Yo Yo Ma**, cello; **Antony Pay**, clarinet. Messiaen, Quatuor pour la fin du temps. EH.

Aug 25, 7.45pm. **London Sinfonietta**, conductor Rattle; Kyung-Wha Chung, violin; Yo Yo Ma, cello; Heinz Holliger, oboe; Martin Gatt, bassoon; Antony Pay, clarinet. Haydn, Sinfonia Concertante Op 84; Mozart, Clarinet Concerto; Grainger, In a Nutshell Suite, Train Music, Blithe Bells, Spoon River, The Warriors. EH.

Aug 26, 7.45pm. **Heinz Holliger**, oboe; **Andras Schiff**, piano. Britten, Temporal Variations; Dorati, Five Pieces for unaccompanied oboe; Poulenc, Sonata for oboe & piano; Schumann, Three Romances Op 94, Papillons Op 2, Adagio & Allegro Op 70. EH.

Aug 27, 7.45pm. **London Sinfonietta & Voices**, conductor Rattle; Alison Hargan, soprano; Alfreda Hodgson, mezzo-soprano; Willard White, bass. Haydn, Symphony No 90; Mahler, Kindertotenlieder; Debussy, Rondes de printemps; Szymanowski, Stabat Mater. EH.

Aug 29, 3pm. **Ian Hobson**, piano. Beethoven, Sonata in E flat Op 31 No 3; Chopin, Etudes Op 10; Ravel, Gaspard de la nuit, La valse. EH.

Aug 29, 7.45pm. **London Sinfonietta, London Choral Society**, conductor Rattle; Clifford Curzon, piano; Jennifer Smith, soprano; Philip Langridge, tenor; Ian Caddy, Philippe Huttenlocher, baritones; Haydn, Symphony No 60 (Il distratto); Mozart, Piano Concerto in C minor K491; Debussy, Fall of the House of Usher; Stravinsky, Symphony of Psalms. FH.

Aug 30, 7.45pm. **London Concert Orchestra**, conductor Dods; Laureen Livingstone, soprano. Viennese evenings: music by the Strauss family, Lehár, Suppé & others. EH.

Ballet

URSULA ROBERTSHAW

Canadian dancers Annette av Paul and David la Hay in *Tam Ti Delam*; at the Festival Hall.

THE MAIN FOCUS of dance this month is, unusually, the Festival Hall. Galina Panova dances Odette/Odile there with London Festival Ballet, in John Field's production of *Swan Lake*. Two changes for the better from the performances at the Coliseum have already been decided: the intervals are to be shorter and the lighting plot has been simplified to knock about 40 minutes off what was a very long evening.

□ When LFB move out, Les Grands Ballets Canadiens move in for two weeks. The repertoire includes Balanchine's *Serenade*, *Concerto Barocco* and *Four Temperaments*, Béjart's *Firebird*, Lubovitch's *Exsultate Jubilate*, Hynd's *Les Valses* and *Scherzo Capriccioso*, Brian Macdonald's *Tam Ti Delam* and *Double Quartet*, Linda Rabon's *Tellurian* and Doris Humphrey and Ruth St Denis's *Soaring*. The RPO plays for Les Grands Ballets Canadiens under the company's musical director Vladimir Jelinek.

□ At the end of the month Italy's first independent ballet company, Aterballetto, appear with a repertoire including works by Tudor, Tetley, Balanchine—and the British première of MacMillan's *Verdi Variations*, with Elisabetta Terabust and Peter Schaufuss dancing as guests.

ATERBALLETO

Festival Hall, SE1 (928 3191).

Two programmes, to include the British première of MacMillan's *Verdi Variations*. Aug 30-Sept 4.

LE BALLET DE L'OPERA DE PARIS

Royal Opera House, Covent Garden, WC2 (240 1066, cc 836 6903).

John Neumeier's *Le Songe d'une Nuit d'Été*, with Mendelssohn's music for the human characters. Ligeti's for the fairies. Aug 2-7.

LES GRANDS BALLETS CANADIENS

Festival Hall, SE1 (928 3191).

25th anniversary season, three programmes, six British premières. Aug 17-28.

LONDON FESTIVAL BALLET

Festival Hall, SE1 (928 3191).

John Field's *Swan Lake*, with designs by Carl Toms, more satisfying visually than dramatically. Galina Panova dances Odette/Odile on Aug 2, 4 & 5. July 27-Aug 7. *La Sylphide*, Peter Schaufuss's fine re-creation of Bournonville's ballet. He dances with Eva Evdokimova, with Niels Bjorn Larsen as the Witch at some performances. Aug 9-14.

Out of town

SANKAI JUKU

The Japanese company perform *Kinkan Shonen* (The Dream of the Boy with the Shaven Head), which explores the origins of man. Part of Edinburgh Festival. Music Hall, George St, Edinburgh (031-225 5756, cc). Aug 23, 25-28.

Opera

MARGARET DAVIES

THE FIRST foreign company to appear at this year's Edinburgh Festival is the Dresden Opera in *Ariadne auf Naxos* and *Die Entführung aus dem Serail*, produced respectively by Joachim Herz and Harry Kupfer, whose work both in this country and on the Continent has given rise to considerable dissension. The Piccola Scala follow, making a return visit after 25 years, with Rossini's *La Pietra del Paragone*, produced by Eduardo de Filippo, and Handel's *Ariodante*, produced by Pier Luigi Pizzi and conducted by Roger Norrington. A second Handel opera, *Tamburlaine*, will be given by Welsh National Opera. Scottish Opera, who open the festival at the King's Theatre, will present *Manon Lescaut*. This is the first full-length Puccini opera to be performed at the festival, in a production by John Cox, designed by Allen Charles Klein. They have already worked very successfully together on the company's production of *L'Egisto*.

Josephine Barstow sings the role of Emilia Marty, a 300-year-old woman who has drunk an elixir of youth, in the ENO revival of *The Makropoulos Case*. The production by David Pountney is one of the cycle of Janáček operas staged jointly by the Welsh and Scottish opera companies.

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

Carmen, conductor Barlow, with Della Jones as Carmen, John Treleaven/Geoffrey Pogson as Don Jose, Eilene Hannan as Micaela, Patrick Wheatley as Escamillo. Aug 5, 7, 10, 13, 18, 21, 24, 27.

Tosca, conductor Lockhart, with Linda Esther Gray as Tosca, Kenneth Collins as Cavaradossi, Neil Howlett as Scarpia. Aug 6, 12, 16, 19, 28.

The Makropoulos Case, conductor Elder, with Josephine Barstow as Emilia Marty, Robert Ferguson as Albert Gregor, Geoffrey Chard as Jaroslav Prus. Aug 11, 14, 17, 20, 25.

The Barber of Seville, conductor Vivienne, with Alan Opie as Figaro, Anne-Marie Owens as Rosina, John Brecknock as Count Almaviva. Aug 26.

Out of town

BUXTON FESTIVAL

Opera House, Buxton, Derbys (0298 71010, cc 0298 78939).

Háry János, conductor Hose, with Alan Opie as Háry János, Cynthia Buchan as Orzse, Moira Griffiths as the Empress of Austria, Linda Ormiston as Marie-Louise. Aug 3, 5, 7.

EDINBURGH FESTIVAL

King's Theatre (031-225 5756, cc).

Dresden State Opera

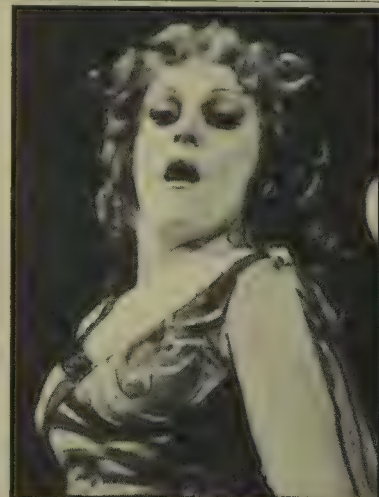
Ariadne auf Naxos, conductor Kurz, with Ana Pusic, Ulrike Joannou, Elisabeth Hornung, Reiner Goldberg/Klaus König, Werner Haseleu. Aug 23, 25, 28.

Die Entführung aus dem Serail, conductor Waka-sugi, with Carolyn Smith-Meyer, Barbara Sternberger, Armin Ude, Uwe Peper, Werner Haseleu, Rolf Tomaszewski. Aug 24, 26, 29.

Scottish Opera

Review

Janet Baker's farewell to opera and Giulini's return to conducting opera—two events which took place only three days apart—should have formed the climax to the season; yet they left behind a distinct feeling of anti-climax. Not that the star performers failed to live up to their reputations. The role of Orfeo in Gluck's opera, produced at Glyndebourne by Peter Hall and conducted by Raymond Leppard, drew from Dame Janet one of her most moving portrayals. First seen crouched on the ground near Euridice's tomb, she personified grief and despair. In the first-act laments she explored the whole range of human suffering and gave an impassioned account of the aria which precedes Orfeo's descent to Hades. In the encounter with the ape-like furies, who clambered over the gates of the Underworld stretching out clutching fingers, she conveyed courage overcoming fear. "Che puro ciel" echoed the radiant calm of the Elysian Fields and "Che farò", sung embracing the body of Euridice, rang out almost angrily. It was an intensely committed performance,



Ana Pusic sings Ariadne: Edinburgh Festival.

Manon Lescaut, conductor Gibson, with Nelly Miricioiu, Zurab Sotkilava. Aug 22, 27, 31.

GLYNDEBOURNE FESTIVAL OPERA

Lewes, E Sussex (0273 812411/813424).

Don Giovanni, revival of Peter Hall's production, conductor Glover, with Thomas Allen as Giovanni, Richard Van Allan as Leporello, Elizabeth Pruet as Elvira, Carol Vaness as Anna, Keith Lewis as Ottavio. Aug 1, 3, 5, 7, 9.

Il barbiere di Siviglia, revival of John Cox's production, conductor Glover, with John Rawnley as Figaro, Maria Ewing as Rosina, Ugo Benelli as Count Almaviva. Aug 2, 4, 6, 8, 10, 12.

jointly engineered by singer and producer. There was, however, a failure on the latter's part to maintain this intensity in the protracted slow-motion gyrations of the blessed spirits—the frenzied acrobatics of the furies made Hades the livelier place—and in the peasant dances of the dramatically weak finale, which spilled out into the auditorium. It might have been more apt to stage Gluck's compact Vienna version and dispense with the need to animate the ballet music.

Giulini's return to Covent Garden, after 15 years' absence, to conduct a new *Falstaff* drew virtuoso playing from the orchestra with a wealth and clarity of detail rarely audible in this score, but Ronald Eyre's sober production and Hayden Griffin's darkly heavy sets curbed the work's intrinsic humour. After a shaky start in the title role, Renato Bruson phrased his singing eloquently, but a *Falstaff* with so little *joie de vivre* inspired little sympathy in his misfortunes. Various members of the cast had good moments but the production's lack of coherent purpose prevented the performance on stage from matching that in the pit.

LONDON MISCELLANY

MIRANDA MADGE



THE BUTCHER, the Baker and the Candlestick Maker is an exhibition about the old and new guilds and livery companies of London. It can be seen at Selfridges until August 28. Treasures from the collections of the companies ranging from hats and gloves to playing cards and clocks are on display and you can watch craftsmen make wheels, pewter and candles, gild, cut glass and bind books. There is a chance to visit a livery hall on August 2 when Ironmongers' Hall holds an open day. It was completed in 1925 but the clerk now boasts that it is the finest piece of Tudor in London. Admission by ticket only from St Paul's Information Centre, St Paul's Churchyard, EC4 (606 3030, ext 2456).

Most energy is spent amusing the children during the long school holidays. Superheroes perform feats of daring at the ICA, and Jan Pienkowski, creator of the pop-up *Robot*, supervises mural painting at the National Book League. The National Gallery has one of its zany trails and there is a Mad Hatter's Tea Party at the Barbican. An unusual place to visit is the stables of the Whitbread Brewery in Garrett Street, EC1, home of the imposing shire-horses that still pull drays of beer through the streets of London. You see the farrier's shop, the harness room where the massive patent leather show collars are displayed, the pair of horses that pull the Lord Mayor's coach and, if you are lucky, the pet hens and ducks. Ring 606 4455 for an appointment.

College Garden, which lies just behind Westminster Abbey, is a secluded and lovely spot for a picnic. It is open on Thursdays from 9am to 5pm, accessible either through Dean's Yard and the cloisters or from Great College Street. Bands play from 12.30 until 2pm. For a more vigorous hour go to White City pool (743 3401) or Elephant and Castle sports centre (582 5505) where wave machines add excitement to swimming.

EVENTS

Aug 1, 2pm. **Greater London Riding Horse Parade.** Horses & riders are judged on their turn-out; classes include one for ladies riding side-saddle. Rotten Row, Hyde Park, W1.
 Aug 2. **Aditi day at the Commonwealth Institute.** A chance to mingle with performers from the Barbican exhibition (see p76) & learn from some of the craftsmen. Commonwealth Institute, Kensington High St, W8 (602 3252). Open 10am-5.30pm.
 Aug 7, 14, 21, 28, 6.30-10pm. **Open-air Scottish Country Dancing.** Join in or just watch dances including the Duke of Perth, the Eightsome Reel, the Dashing White Sergeant & Gay Gordons. A piper & live band provide the music & there are displays of highland dancing. Paternoster Sq, near St Paul's Cathedral, EC4.
 Aug 10 & 11. **RHS Summer Flower Show** with special displays of gladioli, heather, fuchsia, begonia & houseplants. Royal Horticultural Society New Hall, Greycoat St, SW1. Aug 10, 11am-8pm 80p. Aug 11, 10am-5pm 60p.
 Aug 14 & 15, 11am-5pm. **Tradescant Trust bazaar & sale of work.** Museum of Garden History, St Mary-at-Lambeth, Lambeth Palace Rd, SE1. Admission 25p.
 Aug 14 & 15. **South London Carnival.** Battersea Park given over to a children's funfair, stalls, an antiques fair on Saturday & medieval warriors & vintage motor cycles on Sunday. Battersea Pk,

SW11.

Aug 15-28. **Sadler's Wells multi-cultural festival.** Each day will be devoted to one culture—Chinese, Polish, Ukrainian, Vietnamese & others—and there will be events during the day as well as a culminating performance in the theatre each night. Sadler's Wells, Rosebery Ave, EC1 (278 6563).

Aug 20-30. **Bike '82.** Motorbikes from economical models to superbikes. Earl's Court, SW5. Aug 20, 2-7pm; Mon-Fri 11am-7pm; Sat & Sun 10am-7pm; Aug 30, 10am-6pm. £2, under 14s £1.

Aug 21-30. **Greenwich Clipper Week.** An opportunity to mess about in boats, learn the hornpipe at the National Maritime Museum, watch old oyster smacks race, buy seafood in Cutty Sark Gardens and see clowns on water skis. Details from Ray Easterling, Trafalgar Rowing Centre, 11/13 Crane St, SE10 (858 9568).

Aug 24 & 26. **Handel's Water Music.** Travel by barge along the route the king took in 1717 & listen to the music that Handel composed for the occasion. Depart from Lambeth Pier at 11am, return at 12.30pm. Tickets £4, children £3, from Mrs Racklin, 2 Queensmead, St John's Wood Park, NW8 (722 9828).

Aug 25-Oct 9. **The Upside Down Exhibition.** A chance to see & understand what is inside products we use. Design Centre, Haymarket, SW1. Mon-Sat 9.30am-6pm, Wed & Thurs until 8pm, Sun

1-6pm, Aug 30 2.30-6pm.

Aug 30, 2pm. **The British Human Powered Water Championships 1982.** A race over 200 metres. Vehicles must be propelled by human power alone—engines, sails, storage systems, oars & paddles not allowed. Burgess Park, Albany Rd, SE5.

FOR CHILDREN

Until Aug 8. **The Barbican family festival** continues with: Aug 1, 2pm, the film of *Alice in Wonderland* followed at 3.45pm by a *Mad-Hatter's Tea Party* outdoors in the sculpture court; Aug 2, 11am & 3pm, **Christopher Leith's Shadow Puppet Show**; Aug 2-6, 7pm & Aug 7, 2.30 & 7pm, **The Basil Brush Show**; Aug 3-7, 11am onwards, chess & scrabble in the library; Aug 6, 12.30pm & 5.45pm, **The Great Medici**, a clown & conjuror; Aug 7, 1pm, **Leslie Wilson** sings songs for children. Barbican, Silk St, EC2 (628 8795).

Until Sept 5. **Summertime.** Children's quiz on the subject of time. Informative & witty quiz sheets guide children to many of the Gallery's pictures which must be subjected to close scrutiny. Versions for infants, juniors & seniors available from the Orange St entrance. Also two competitions open until Sept 10. **Letter writing**—children are invited to write to the Gallery about their visit. **Painting the time of day**—four of the paintings included in the quiz, by the French 18th-century artist Lancret, show the upper classes at leisure at different times of the day. Under-14s are asked to paint a similar series showing what they do in the course of a day. National Gallery, Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm.

July 26-Aug 28, **Activities for children at the Science Museum: Chip-Chase**, a quiz which takes young visitors round the museum looking for exhibits which use micro-chips. Entry forms are available from a stand outside the lecture theatre & each week two prizes are awarded. From July 28, **Discovery Room.** About 20 things to investigate likely to include a talking computer, soap films, coloured lights & illusions. Mon-Sat 11.30am-4.15pm. Science Museum, Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm.

Aug 2-7, 10.45am & 2.15pm. **The Artful Dodgson.** Children over 8 are invited to meet Lewis Carroll personified & take part in Wonderland games, tricks, mime, drama & a race that everyone wins. National Portrait Gallery, St Martin's Pl, WC2 (930 1552). Free tickets available in advance from the Education Department.

Aug 2-14. **Annual Children's Books of the Year Exhibition.** The best books from 1981 are on show together with some of the original art work. Visiting children can enter competitions, draw, read or take part in sessions with authors & illustrators—Aug 3, 3pm, Anthony Browne draws bears; Aug 5, 3pm, Michelle Cartledge makes a mouse's diary; Aug 7, 2.30pm, Jan Pienkowski paints a 16 foot mural with the children; Aug 10, 3pm, Indian stories & mask-making with Rani Singh; Aug 12, 3pm, Grace Hallworth reads; Aug 14, 11am, Brian Alderson entertains. National Book League, Book House, 45 East Hill, SW18. Mon-Fri 10am-8pm, Sat 10am-6pm.

Aug 3-6, 10-13. **The London of Christopher Wren.** Events to celebrate the 350th anniversary of Wren's birth include a City walk, dressing-up, acting, music & art activities. Free tickets & details of schedule from the Education Dept, Museum of London, EC2 (600 3699 ext 239).

Aug 3-Sept 2, 2.30pm. **Holiday events at the Bethnal Green Museum of Childhood:** Aug 3-5, **Fabric Collage**, Catherine Oakes helps you find out about different fabrics & make a picture with them; Aug 10-12, **A Pattern Hunt** with Verity Wilson; Aug 17-19, **Miniature Interior Design**, make a dolls' house room with Ann Eatwell; Aug 24-26, **Printing Workshop**, try some easy ways of printing cloth with Geoffrey Opie; Aug 31-Sept 2, **Dress Fabrics**, Imogen Stewart explains how dress fabrics are designed & there are fabrics from Warners to dress up in. Bethnal Green Museum, Cambridge Heath Rd, E2 (980 2415).

Aug 3-Sept 4. **Summer entertainment for children at the Polka:** Aug 3-7, **Winnie the Pooh**, a musical version; Aug 10-14, **Festival of puppets**, shows by three companies; Aug 17-21, **The Big Yellow Monster** by Mike Kay; Aug 24-28, **The Story of Babar**, a production using large marionettes & music Poulenc specially composed for the story; Aug 31-Sept 4, A

Bull Called Ferdinand. Polka Children's Theatre, 240 The Broadway, SW19 (543 4888). Performances Tues-Fri 11am & 2.30pm, Sat 2pm & 5pm. Aug 5, 7, 11am. **Children's workshops:** Aug 5 & 7, Straw work including straw dollies; Aug 7, Ancient games on modern computers (minimum age 8 years). Horniman Museum, London Rd, Forest Hill, SE23. 50p.

Aug 7-29. **Superheroes on film at the ICA:** Aug 7, 8, 2.30pm *The Incredible Hulk*; Aug 14, 15, 2.30pm *Superman*; Aug 21, 22, 2.30pm *Spiderman: The Dragon's Challenge*; Aug 28, 29, 1pm *Captain Marvel*—originally shown in serial form this compilation of episodes lasts 3½ hours but children are welcome to take a break for an ice-cream during the show. ICA, The Mall, SW1 (930 3647). £1.25.

LECTURES

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555).

Aug 19, 11.30am. **The Rosetta Stone**, Miriam Stead.

Aug 20, 27, 11.30am. **Talks by James Lingwood in the new Modern Gallery:** Aug 20, *British design—Gothic revival to Mackintosh*; Aug 27, *Modern design—Art Nouveau to the Bauhaus*.

Aug 20, 27, 1.15pm. **Modern drawing in New York**, Michael Newman; Aug 20, *Surrealism & Abstract Expressionism*; Aug 27, *Pop, Minimal & Conceptual art*.

Films at 3.30pm: Aug 3-6 (2.30pm), *Asterix & Cleopatra*, Goscinny & Uderzo's unlikely cartoon of ancient Egypt; Aug 10-13, *The Precursors—Cézanne, Gauguin, Van Gogh, & The secret world of Odilon Redon*; Aug 17-20, *German Expressionism in America & Art in Revolution—the Russian avant-garde 1917-23*; Aug 24, 25, *Picasso*; Aug 26, 27, *Jackson Pollock, Robert Rauschenberg*; Aug 31-Sept 3, *The New York school & the emergence of American art*.

GEOLOGICAL MUSEUM

Exhibition Rd, SW7 (589 3444).

Aug 3, 2.30pm. **The fiery mountains—ancient & modern volcanoes**, Alan Timms.

Aug 5, 19, 2.30pm. **The museum in half an hour** (for children & parents), Judy Francis.

Aug 10, 2.30pm. **Fossils for children & parents**, Judy Francis.

NATIONAL FILM THEATRE

South Bank, SE1 (928 3842).

Guardian lectures related to seasons of films currently showing at the NFT:

Aug 19, 8.30pm. **Don Boyd**.

Aug 24, 8.45pm. **John Milus**.

Aug 29, 3pm. **Joseph Mankiewicz**.

£1.30, plus 60p temporary membership.

RHS NEW HALL

Greycoat St, SW1 (834 4333).

Aug 10, 2.30pm. **Developments in plant breeding**, Dr C. R. North.

TATE GALLERY

Millbank, SW1 (821 1313).

Aug 1-29, 3pm. **Weekend lectures by Laurence Bradbury:** Aug 1, *Tudor patterns in paint*; Aug 7, *Hogarth—painter of social life*; Aug 8, *Reynolds & the Grand Style*; Aug 14, *Gainsborough's technical magic*; Aug 15, *Stubbs—art & accuracy*; Aug 21, *Blake's clarity of vision*; Aug 22, *Constable's natural realm*; Aug 28, *Turner's unfocused eye*; Aug 29, *Youthful charm in Pre-Raphaelite pictures*.

Aug 4, 1pm. **American abstract expressionism**, Pat Turner.

Aug 12, 19, 26, 6.30pm. **De Chirico—an introduction**, Laurence Bradbury.

Aug 13, 1pm. **Constable's Hampstead**, Gerry Lord. Film: From Aug 9, Mon-Fri at noon, **Giorgio de Chirico**.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

Aug 1-22, 3.30pm. **Summer in the Air**, Aug 1, *Shake, Rattle & Roll—painting in the 1950s*, Ronald Parkinson; Aug 8, *Nymphs & Shepherds Come Away—the pastoral theme in literature & the arts*, Jane Gardiner; Aug 15, *The Stately Homes of England*, Gillian Darby; *Fascinating Rhythm—the jazz age*, John Compton.

Aug 19, 3pm. **Thirties furniture from Heal's & Duns of Bromley**, Geoffrey Opie.

Aug 26, 11am. **George Heppelwhite & Thomas Sheraton**, Philippa Barton.

Aug 31, 11am. **The Jones Collection**, Jane Gardiner.

ART

EDWARD LUCIE-SMITH



De Chirico 1922: self-portrait in Tate retrospective.

THE STAR EXHIBITION this month is the Tate Gallery's compact retrospective of the Italian artist Giorgio de Chirico, which opens on August 4. De Chirico, with his magical *pittura metafisica*, was the fore-runner of surrealism. Most of his best work was produced during the brief period from 1912 to 1915, and the show covers this span in some detail. There are also a few representative early pictures, and a handful to cover the rest of his career, when the one-time revolutionary became an arch-conservative.

□ Rivalling the de Chirico show is the Soutine exhibition at the Hayward, which continues until August 22. This is the first Soutine exhibition to be held in London since the Arts Council's previous show in 1963. That year saw the high tide of Pop Art. Now, with Neo-Expressionism so much in fashion, Soutine's impact on young artists is likely to be much greater.

□ The Government has tightened up the rules concerning access to tax-exempt works of art. Owners will not only be required to lend them to special exhibitions for up to six months in any two-year period, but will also be required to give "reasonable access by appointment" to scholars and to other members of the public who can discover the whereabouts of these works by referring to lists kept at the V&A and at the National Gallery of Scotland. It sounds like a good way of gaining entrance to houses not normally open to the public. But burglars won't bother to ring first.

□ Sainsbury's are promoting a major art competition designed to find original works of art suitable for reproduction in unlimited editions, for sale at a price of less than £3. Total prize money is a generous £17,800, with eight top awards of £1,000 each in the form of an advance on royalties. Closing date for entries is September 1, 1982, and entry forms can be obtained by writing to Sainsbury's Images for Today, Kallaway Limited, 2 Portland Road, Holland Park, London W11 4LA.

□ The Arts Council has announced its programme of exhibitions for the coming year at the Hayward and Serpentine Galleries. In the immediate future, real treats are likely to be thin on the ground. The Hayward promises a show of Italian art of the last two decades in October, and Landscape in Britain Since 1850 for February, 1983. Far in the distance looms a magnificent English Romanesque show, scheduled to open in November of next year. In November of this year the Serpentine will be showing work by the English social realist sculptor Raymond Mason.

GALLERY GUIDE

BARBICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat 11am-7pm, Sun noon-7pm. **Aditi.** The word is Sanskrit for abundance & creative power & the exhibition is arranged in sections each focusing on a different part of the life cycle. About 2,000 paintings & precious objects form a background to performances by Indian dancers, Tanjore glass painters, puppeteers, acrobats, magicians & jugglers. Until Aug 22. £2, OAPs, students & children 70p.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **A Century of Modern Drawing: from Tradition to Innovation.** A magnificent loan show from New York's Museum of Modern Art which will probably prompt invidious comparisons with the current Hayward Annual, also devoted to drawings. Artists represented include Seurat, Cézanne, Picasso, Matisse, Hopper, de Kooning, Pollock, Rothko & Rauschenberg. Until Sept 12. £1, OAPs, students & children 50p.

CHRISTIE'S

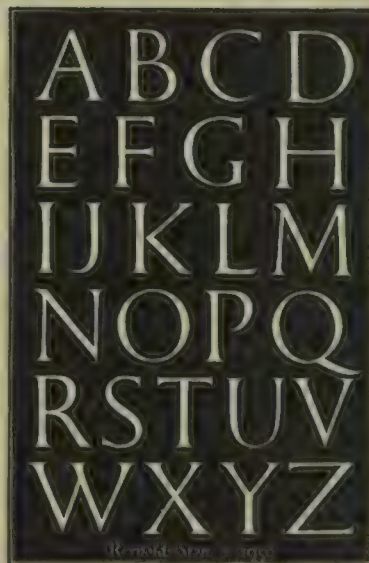
8 King St, St James's, SW1 (839 9060). Mon-Fri 9am-4.45pm. Closed Aug 30. **The Pick of New Graduate Art 1982.** Work by students graduating from London's art schools. Aug 10-Sept 3.

COLNAGHI

14 Old Bond St, W1 (491 7408). Mon-Fri 10am-6pm, Sat 10am-1pm. **Old Master Paintings—discoveries from the Cinquecento.** A major Old Master show with the emphasis on Italian Mannerism. It includes a Parmigianino which is not in the modern literature but is described by Vasari, plus a major portrait by Bronzino. Until Aug 7.

COURTAULD INSTITUTE

Woburn Sq, WC1 (580 1015). Mon-Sat 10am-5pm, Sun 2-5pm. Closed Aug 30. **Princes Gate Collection of Old Masters.** The fabulous collection of Old Master paintings & drawings made by Count Seilern & steered to the Courtauld after many legal difficulties. Until Oct. £1, OAPs.



Alphabet: Reynolds Stone at the V&A.

students & children 50p.

CURWEN GALLERY

4 Windmill St, W1 (636 1459). Tues-Fri 10am-6pm, Sat 11am-4pm. **Curwen Summer Exhibition.** Prints, drawings & paintings by the gallery's artists including Chloe Cheese, Dan Fern, Nicholas Phillips & Martin McGinn. Until Aug 27.

HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Thurs 10am-8pm, Fri, Sat 10am-6pm, Sun noon-6pm. **Chaim Soutine.** 1891-1943 paintings by a Russian Expressionist. Until Aug 22. £1.60. OAPs, students, registered unemployed, children & everybody all day

Mon & Tues-Thurs 6-8pm. 80p (admits to both exhibitions). **Hayward Annual 1982.** Recent British drawings selected from an open submission. Until Aug 30. Admission as above.

ILLUSTRATORS ART

16A D'Arbury St, W1 (437 2840). Mon-Fri 10am-6pm, Sat 10am-4pm. **Reynolds Stone,** an exhibition of wood engravings & paintings to coincide with the retrospective at the V&A. Also on show are photographs by his widow & work by his children. Aug 3-28.

INSTITUTE OF CONTEMPORARY ARTS

The Mall, SW1 (930 0493). Tues-Sun noon-9pm. **Barry Flanagan.** Drawings, etchings & linocuts of the 60s & 70s by this artist, best known as a sculptor. Until Aug 29. Non-members 40p.

JAPANESE GALLERY

66D Kensington Church St, W8 (229 2934). Mon-Sat 10am-6pm. Closed Aug 30. **Hiroshige I & II.** Woodblock prints of 18th- & 19th-century Japanese landscapes. Until Aug 31.

KENWOOD HOUSE

Iveagh Bequest, Hampstead Lane, NW3 (348 1286). Daily 10am-7pm. **Pompeo Batoni** (1708-87) & his British patrons. Batoni was the leading portrait painter of his time in Rome & was popular with those on the Grand Tour. Until Aug 30.

MARLBOROUGH

6 Albemarle St, W1 (629 5161). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. Closed Aug 28 & 30. **Barbara Hepworth.** Carvings in slate, wood & marble, 1933-75. Until Sept 24.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Wed until 8pm, Sun 2-6pm. **Acquisition in Focus: The Enchanted Castle by Claude.** This show features the famous painting by Claude which the Gallery acquired just over a year ago. The Enchanted Castle provided Keats with the imagery for some of the most famous lines in "Ode to a Nightingale". Until Sept 19.

ANTHONY D'OFFAY

9 Dering St, W1 (629 1578). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **Gwen John: an artist in exile.** The exhibition includes over 60 watercolours & drawings, many of cats & little girls in church, as well as about 15 oil paintings from public & private collections. Until Aug 22.

PARKIN FINE ART

11 Motcomb St, SW1 (235 8144). Mon-Fri 10am-6pm, Sat 10am-1pm. Closed Aug 30. **Summer Exhibition of British Art 1840-1960,** including work by Sickert, Gosse, Hilton, Gore & Lucien Pissarro. Until Sept 10.

QUEEN'S HOUSE

National Maritime Museum, SE10 (858 4422). Mon-Sat 10am-6pm, Sun 2-5.30pm. **The Art of the Van de Velde.** A magnificent retrospective devoted to the greatest of all marine artists, held appropriately at the Queen's House, Greenwich, where they once had a studio. The first exhibition of their work in this country. Until Dec 5. 75p, OAPs, students & children 40p. Free on Mon.

ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm. **Summer Exhibition.** Until Aug 15. £2, OAPs, disabled, students, children & everybody up to 1.45pm on Sundays £1.35. **Chinese Traditional Painting.** Works by leading Chinese artists active from the end of the 19th century. An exchange for the superb show of British watercolours currently on tour in China. Until Aug 29. £1.20 & 80p. **Elizabeth Blackadder.** This Scottish artist stands entirely on her own. Her watercolour still lifes are unpretentious & utterly delicious. Until Aug 22. £1.20 & 80p.

SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Mon-Fri 10am-6pm, Sat, Sun & Aug 30, 10am-7pm. **Summer Show I,** selected from the open submission by John Lessore. Until Aug 8. **Summer Show II,** selected by John McLean. Aug 14-Sept 12.

TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-6pm.



Stork & winter blossom: Chinese Traditional Painting at the RA.

Sun 2-6pm. **De Chirico**, a major exhibition of paintings & some drawings. £1, OAPs, students, unemployed, children 12-16 yrs 50p, children under 12 free. Aug 4-Oct 3. **Julian Schnabel**. Born in New York in 1951 Schnabel is the first of the much-talked of "New Image" painters to have a one-man show in a major British gallery. The bulk of the pictures come from the collection of those enthusiasts for anything avant-garde, Charles & Doris Saatchi. Until Sept 5. **Turner in the Open Air**. A new display of watercolours from the Turner Bequest. Until Dec 31. **Bequest by Mrs F. Ambrose Clark to the Sporting Art Trust**. 17 paintings of English scenes of racing & rural life. Aug 18-Sept 18. **Audio, tape-slide, drawings & performance**. A display concentrating on the uses artists have made of sound with still images. Aug 22-Sept 8. **Watercolours & drawings by Rossetti**. Until Nov. **VICTORIA & ALBERT MUSEUM** Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. **Reynolds Stone**. Major retrospective showing the work of this book illustrator & calligrapher who designed stamps, banknotes, bookplates for the Prince of Wales & Benjamin Britten & coats of arms for HMSO. Until Oct 31. **John Sell Cotman** (1782-1842). A retrospective of watercolours, drawings, oil-paintings & etchings devoted to one of the most quintessentially English of landscape artists. Watercolour is fast coming back into vogue, & the fact that Cotman, for all his other skills, was primarily a watercolourist makes the show particularly relevant. Aug 11-Oct 24.

WHITECHAPEL ART GALLERY Whitechapel High St. E1 (377 0107) Sun-Fri 11am-5.50pm. Closed Aug 29 & 30. **Sir Christopher Wren**, an exhibition to mark the 350th anniversary of his birth. Plans & sketches for St Paul's recently discovered in the Cathedral, material relating to the restoration of many of the churches that were damaged in the Second World War.

Until Sept 26. £1, OAPs, unemployed, students & children 50p, free on Mon 2-5.50pm.

Out of town

CECIL HIGGINS GALLERY

Castle Close, Bedford (0234 211222). Tues-Fri 12.30-5pm, Sat 11am-5pm, Sun 2-5pm. **A Brush with Nature**. Watercolour landscapes including Turner, Constable, Gainsborough, Cotman, Landseer & Lowry. Also oil paintings, ceramics & glass. Until 1983. 20p, OAPs & children free.

FRUITMARKET GALLERY

29 Market St, Edinburgh (031-226 5781). Mon-Sat 10am-7pm, Sun 2-6pm. **Scottish Art Now**. Work by six Scottish artists & a film made by Mike Campbell about them. Aug 14-Sept 18.

KETTLE'S YARD

Northampton St, Cambridge (0223 352124). Mon-Sat 12.30-5.30pm, Sun 2-5pm. **New Spanish Figuration**. Work by five Spanish artists demonstrating the rebirth of figurative painting in the late 1960s in Spain. Until Aug 19.

WATFORD MUSEUM

194 High St, Watford, Herts (92 32297). Mon-Sat 10am-5pm. **What is Abstract Art?** An Arts Council exhibition examining the way in which 20th-century artists have moved towards the abstract. It includes work by Matisse, Picasso & Bridget Riley. Aug 21-Sept 11.

CRAFTS

ASPECTS

3-5 Whitfield St, W1 (580 7563). Mon-Sat 10am-7pm. **Jewellers**, the work of about 30 artists. Also innovative clothing & accessories by Susie Freeman & Lee Honeyman. Aug 5-Sept 6.

BRITISH CRAFTS CENTRE

43 Earlam St, WC2 (836 6993). Tues-Fri 10am-5.30pm, Sat 10am-4pm. **Six British Blacksmiths**, an exhibition of contemporary ironwork. Until Aug 7. **Furniture in Context**. Craft furniture in Britain too often seems to be better made than it is designed. This show displays handmade furniture in room settings, side by side with other decorative & functional craft objects, & may perhaps give a new perspective. Aug 13-Sept 22. **Northern Potters' Association Exhibition**. Aug 5-Sept 4.

CRAFTS COUNCIL GALLERY

12 Waterloo Pl, SW1 (930 4811). Tues-Sat 10am-5pm, Thurs until 7pm, Sun 2-5pm. **Making It**. David Poston (metalwork), Pauline Solven (glass) & Janice Tchalenko (ceramics) review their careers & introduce the work of 18 young craftsmen. Until Sept 12.

Out of town

OXFORD GALLERY

23 High St, Oxford (0865 42731). Mon-Sat 10am-5pm. **Joanna Constantinidis**, ceramics; **Amanda Vines**, hangings; **Leo Wyatt**, engraving & calligraphy on wood & copper. Until Aug 25. **Jane Muir**, mosaics. Aug 31-Sept 29.

PHOTOGRAPHY

CAMDEN ARTS CENTRE

Arkwright Rd, NW3 (435 2643). Mon-Sat 11am-6pm, Fri until 8pm, Sun 2-6pm. **The British Worker, 1839-1939**. An Arts Council travelling exhibition which includes work by Humphrey Spender & Bill Brandt documenting the life of the British working class. Until Aug 10. **Working on Camden Railways**, a photo essay by Bob Mazzer. Until Aug 10. **Elizabeth Lee**, photographs of Russia. Until Aug 17.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. **Bill Brandt Portraits**. About 100 photographs, the earliest taken when Brandt was an assistant to Man Ray in the 1920s. Included are portraits of Francis Bacon, Benjamin Britten, Picasso & Sir Alec Guinness. Until Aug 22. 50p, OAPs, students, registered unemployed & children 25p. **Recent Acquisitions**. Includes portraits of Dame Freya Stark, Edith Cavell, a self-portrait by Mark Gertler & Delius by Munch. Until Oct 17.

PHOTOGRAPHERS' GALLERY

5 & 8 Gt Newport St, WC2 (240 5511). Tues-Sat 11am-7pm. **The Sea Project**. Photographs on sea themes by Ian Monroe, Ken Griffiths, Chris Steele-Perkins & Chris Killip. Until Aug 28.

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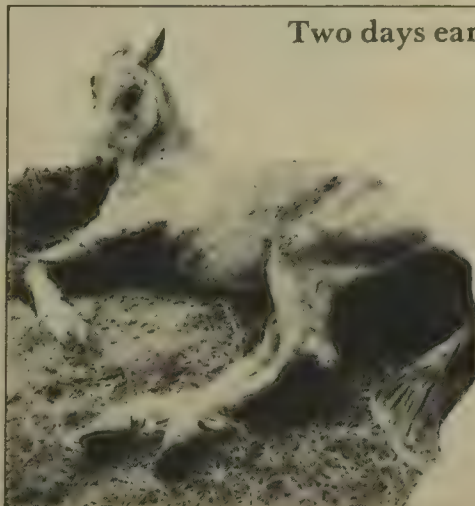
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Playful cattle in a meadow by Sydney March: at Christie's on Aug 2.

A NEW SERVICE for art collectors is provided by Collector Services International. For a fee of £80 a year subscribers will receive details of forthcoming auction sales of paintings and drawings by three artists of their choice, being notified by post of the titles of the work, the auctioneer's description and estimate, time and date of sale and viewing time, and full details of the auction house. The service itself receives information from over 200 auctioneers worldwide, so coverage is extensive. Particular requirements, such as pictures with specific subject matter or a particular period, can be satisfied for extra payments. Full details from Collector Services International, 656 Fulham Road, London SW6 5RX (731 4760).

□ This is a quiet time in the salerooms as the auctioneers pack their bags for the summer recess. Readers holidaying in Scotland might find something of interest at Gleneagles Hotel at the end of the month, where Sotheby's are holding a sale of Scottish and English silver, Wemyss ceramics, items of sporting equipment and sporting pictures.

□ Or try Christie's South Kensington on August 2, when the contents of the March family studio will be sold. Nothing to do with *Little Women*, this, but the products of five talented March brothers and one sister who worked at the turn of the century. Choose from pictures in oil or watercolour, sculpture in marble, plaster or terracotta or from bronzes.

□ Bonham's, admitting this is a slack time, are having large general sales on August 4, 5, 18 and 19, with Saturday viewing; and on August 12 an evening sale of objects with maritime connexions—paintings, ships' instruments and models. These will be on view at Watson, Bull & Porter, 126 High Street, Cowes, during Cowes Week before coming to London for viewing from August 9.

The following is a selection of sales taking place in London this month. Viewings are usually held a day or two before the sale. Wine sales appear on p81.

BONHAM'S

Montpelier St, SW7 (584 9161).

Aug 4, 18: 11am. Silver & plate, jewelry, clocks; 2pm. Ceramics, collectors' items, textiles.
Aug 5, 19: 10.30am. Watercolours, prints, modern pictures & oil paintings; 2pm. Furniture.
Aug 12, 26, 2.30pm. European furniture.
Aug 12, 7pm. Marine paintings, instruments & ship models, preceded at 6pm by a reception.
Admission by catalogue £4.

Aug 26, 11am. Oil paintings.

CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).
Aug 2, 5.30pm. The March family studio sale of paintings, watercolours & sculpture.
Aug 3, 17, 2pm. Costume, linen, lace, fans & accessories.

Aug 5, 2pm. Cameras & photographic equipment.

Aug 6, 10.30am. Books, atlases & maps.

Aug 10, 2pm. Motoring art & literature.

Aug 10, 24, 2pm. Costume, textiles & embroidery.

Aug 11, 10.30am. Modern European pictures, watercolours & sculpture.

Aug 12, 2pm. Toys, trains, train sets & games.

Aug 20, 2pm. Dolls.

Aug 25, 10.30am. Marine & sporting pictures.

Aug 26, 2pm. Scientific instruments, domestic & other machines.

PHILLIPS

7 Blenheim St, W1 (629 6602).

Aug 2, 9, 16, 23, 11am. Furniture, carpets & objects.

Aug 2: 11am. Watercolours; 2pm. Prints.

Aug 3, 10, 17, 24, 11am. Furniture, carpets & works of art.

Aug 4, 18, 11am. Oriental ceramics & works of art.

Aug 5, 11am. Musical instruments.

Aug 6, 13, 20, 27, 11am. Silver & plate.

Aug 9, 23, 2pm. Oil paintings.

Aug 10, 24, 1.30pm. Jewelry.

Aug 11, 25, 11am. European ceramics & glass.

Aug 16, 31, 11am. Watercolours & drawings.

Aug 19, 11am. Costume, lace & textiles.

Aug 24, 11am. Pewter & metalware.

Out of town

SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

At Gleneagles Hotel, nr Auchterarder, Tayside:

Aug 30, 31, 6pm & 9pm. Scottish & English silver

& plate ware, Wemyss ware pottery, fishing tackle,

sporting guns, historic golfing items, Scottish &

sporting prints, drawings & watercolours.

Antiques fairs

Aug 2-4. 14th Annual Highlands Antiques Fair,

Caledonian Hotel, Inverness, Highland. Tues.

Wed 10.30am-8pm, Thurs until 5pm. 50p.

Aug 9-11. 11th Annual Edinburgh Antiques Fair,

Roxburghe Hotel, Edinburgh. Daily 11am-9pm.

50p.

Aug 10. 14th Annual Antiques & Collectors' Fair,

Brighton Centre, Brighton, E Sussex. 10am-5pm.

50p.

Aug 14, 15. Antiques & Collectors' Fair, Pavilion

Gdns, Buxton, Derbys. Daily 10am-5pm. 40p.

OAPs & children 20p.

Aug 27, 28. Lindfield Antiques Fair, King Edward

Hall, Lindfield, nr Haywards Heath, W Sussex. Fri

noon-8pm, Sat 10am-6pm. 30p.

MUSEUMS

KENNETH HUDSON

IN AUGUST, the holiday month of holiday months, the number of visitors to London reaches its peak. A high proportion will visit at least three museums—according to the English Tourist Board. They are most unlikely to worry when a particular exhibition first opened. What matters to them is that they have not seen it before. Which is just as well because the exhibition of prints, drawings and gouaches by Uzo Egonu at the Commonwealth Institute is the only notable opening in London this month. There is a series of one-day rallies at the National Motor Museum at Beaulieu and brass-rubbing instruction at the Weald & Downland Museum near Chichester. Meanwhile the museum world as a whole gathers strength for September.

□ The debate about museum charges is still with us. To test the present mood I stood inside the entrance of the British Museum and asked about 50 people who were leaving, first, if they had enjoyed their visit, second, if they would have been prepared to pay, and third, how much? All said they had enjoyed themselves and all but a handful said they would have been happy to pay. Their idea of a suitable charge ranged from 75p to £1.50. "Two dollars" said an American and that was pretty close to the average. A different approach came from one of the Keepers. He was in favour of charges because they would thin out attendance a bit. "As things are you can hardly breathe in here during the summer," he said. "We can't afford air-conditioning so charging would be the cheapest answer."

MUSEUM GUIDE

Admission free unless otherwise stated.

BETHNAL GREEN MUSEUM OF CHILDHOOD

Cambridge Heath Rd, E2 (980 2415). Sat-Thurs 10am-6pm, Sun 2.30-6pm. **A Choice of Design 1850-1980.** Textiles & designs from Warner & Sons, a firm which catered both for the well-to-do & the every-penny-counts ends of the trade. Until Sept 12. **Tie-dye & Batik by Children.** The most highly thought of entries in a fabric-dyeing competition. Until Sept 12.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Excavating in Egypt.** A celebration of the Egyptian Exploration Society, its creation, organization, discoveries & achievements. Social history & at times high comedy for the irreverent, straight archaeology for the pious. Until Sept 19. **From Village to City in Ancient India.** A scholarly contribution to the Festival of India. Ancient Indian civilization in relation to the other great river civilizations, Egypt, China & Mesopotamia, generously illustrated elsewhere in the Museum. Until Sept 5.

British Library exhibition:

Demons in Persian & Turkish Art. Devils in late 15th- to early 19th-century Persian & Turkish manuscripts. Dracula fangs, blood-filled eyes, clawed feet & the rest. Very sinister, & highly recommended for small children who take horrors in their stride. Until Jan 16, 1983.

BURGH HOUSE

New End Square, NW3 (431 0144). Wed-Sun noon-5pm. **Hill, Grove & Church.** In its last month, the story of Hampstead's Downshire Hill & Keats Grove area, with details of some of its more distinguished literary & artistic residents. The church in the exhibition is St John's, the last surviving proprietary chapel in London. Until Aug 29.

COMMONWEALTH INSTITUTE

Kensington High St, W8 (602 3252). Mon-Sat 10am-5.30pm, Sun 2-5pm. **India & Britain: Two Peoples, Two Cultures—One Story.** 400 years of India & the British—the East India Company, the splendours of the Raj, the struggle for independence, India in the Commonwealth, with success stories in politics, commerce, the arts & the professions. Sporting & cultural contacts. The Indian migration to Britain. Music, dancing. Until Aug 15. 50p (includes information folder). **Prints, Drawings & Gouaches by Uzo Egonu,** a Nigerian resident in Britain, on the theme of the four seasons. Aug 4-31.

GEFFRYE MUSEUM

Kingsland Avenue, E2 (739 8368). Tues-Sat 10am-5pm, Sun 2-5pm. **The Thirties & After.** Documentary photographs by Humphrey Spender. **Ex-Picture Post, Daily Mirror & Mass Observation,** & one of the founders of documentary photography

in this country. Photographs portray pre-war social & housing conditions in Stepney & Whitechapel, the Jarrow hunger march, Bolton, Covent Garden & Cambridge Eights week. Until Aug 22.

GRANGE MUSEUM OF LOCAL HISTORY Neasden Lane, NW10 (452 8311). Mon-Sat 10am-5pm. **Works by Trowbridge.** Photographs & plans illustrating houses designed by this somewhat eccentric local architect at Kingsbury during the 1930s. Some thatched, some with turrets & battlements. Until Aug 14.

IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-6pm, Sun 2-6pm. **Cecil Beaton War Photographs 1939-45.** Britain, the Western Desert, the Middle East & China. Until Oct 10. 60p, OAPs & children 30p.

LONDON TRANSPORT MUSEUM

39 Wellington St, Covent Gdn, WC2 (379 6344). Daily 10am-6pm. **Rails in the Road.** One more reason for visiting Covent Garden & the Museum. This is about the nostalgia of trams, which served London faithfully for over 80 years & were banished from its streets 30 years ago. The exhibition recalls the part these solid, long-lived vehicles played in moving millions of people safely & cheaply around the metropolis every week. Until Dec 5. £1.60, children 80p.

MUSEUM OF LONDON

London Wall, EC2 (600 3699). Tues-Sat 10am-6pm, Sun 2-6pm. **London Silver 1680-1780.** The London silversmiths in the heyday of their skill & prosperity. Their techniques, products, costs and customers. Also a reconstruction of an 18th-century silversmith's workshop. Until 1983. **200 Years of Shipping Along the Thames.** Good, but misleadingly named. An exhibition arranged by the Worshipful Company of Shipwrights to mark the 200th anniversary of their Company. It chronicles major Thames shipbuilding projects during the period. Until Oct 17.

MUSEUM OF MANKIND

Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Vasna: Inside an Indian Village.** Much liked & praised by Indians. To complement *From Village to City* in Ancient India, the current archaeological exhibition at the British Museum. Shows what living & working in an Indian village is really like & the agriculture & crafts practised. Until 1983. The evergreen. **African Textiles, Hawaii & The Solomon Islanders** exhibitions continue, as also does the celebrated **Asante: Kingdom of Gold**, a runner-up in the Special Exhibitions category of the 1981 European Museum of the Year Awards. Smaller exhibitions at the Museum throughout August include **Moche Pottery**, figures of people & animals from Peru; **Turquoise Mosaics from Mexico**; **Art for Strangers**—early take-aways for the tourist trade, in the form of very saleable stone carvings made by 19th-

century inhabitants of the American north-west. **Thunderbird & Lightning.** North American Indians.

NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, SE10 (858 4422). Tues-Sat 10am-6pm, Sun 2-5.30pm. **Schweikardt at Greenwich.** Colour photographs by this well known American photographer of marine subjects, his present theme being big yachts & the Americas Cup. Until Oct 7. **Toll for the Brave.** The mysterious loss of the *Royal George*, which sank off Spithead 200 years ago during minor repair operations, with the loss of 600 lives. The story of the disaster, with evidence from the captain's court martial & reports from divers. Diving equipment, relics from the wreck, including the ship's bell & articles made from the ship's timbers. The wreck became a hazard to shipping & was blown up in 1843. Until Dec 31.

NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Canadian Nature Art.** A small loan exhibition of paintings, drawings & prints illustrating Canadian wildlife, by 13 artists. Mainly birds, but some fish & the odd caribou & racoon. Pleasant, elegant English, French, German catalogue. Until Aug 14.



Firefighting suit for a North Sea blow-out: The Great Cover-Up at the Science Museum.

SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. **The Great Cover-Up Show.** Items from the Museum's collection of protective clothing, together with some eye-catching loans. Covers bomb disposal, motor racing, steel-making & ballet dancing. Also on show is the fireproof suit worn by the man who lit the Royal Wedding fireworks. Children's activities area. Until Feb 28, 1983. 80p, OAPs & children 40p. **This Is It.** The history of methods of recording information. How computers, microelectronics & telecommunications produce, store, transmit & not infrequently foul up information. Until Aug 22.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Mon-Thurs, Sat 10am-5.50pm, Sun 2.30-5.50pm. **The Indian Heri-**

tage. The decorative & fine arts of India before the days of the Raj. Until Aug 15. £1.50, OAPs, students, children & everybody on Sat & Sun, 50p.

Out of town

BRIGHTON MUSEUM & ART GALLERY

Church St, Brighton, E Sussex (0273 603005). Tues-Sat 10am-5.45pm, Sun 2-5pm. **Boating.** Photographs, models & plans illustrating the history of working & pleasure boats, in a town where boats have always mattered. Until Aug 29.

CAMDEN WORKS: THE MUSEUM OF BATH AT WORK

Julian Rd, Bath, Avon (0225 318348). Sat-Thurs 2-5pm. **Colour Baa.** A fine exhibition, despite the pun. From west country sheep to the nation's back. Follows the production of woollen cloth through the ages. Twice-weekly weaving & dyeing demonstrations. Until Aug 29. Admission to museum & exhibition 60p, OAPs, students & children 30p, family ticket £1.50.

COTSWOLD COUNTRYSIDE COLLECTION

Northleach, Glos (0285 5611—Corinium Museum). Mon-Sat 10am-6pm, Sun 2-6pm. The former House of Correction, a noteworthy model prison, has been adapted to house agricultural tools, Cotswold country vehicles, a Gloucestershire harvest waggon & other exhibits relating to the farming year. 40p, OAPs & students 25p, children 15p.

MANOR FARM MUSEUM

Cogges, nr Witney, Oxon (0993 72602). Daily 10am-5pm. A medieval farmhouse has been furnished to look much as it must have done in Edwardian times. There are displays of Victorian farming implements. 80p, OAPs & children 25p.

MUSEUM OF MODERN ART

30 Pembroke St, Oxford (0865 722733). Tues-Sat 10am-5pm, Sun 2-5pm. **The Indian Calendar.** The history of the religious calendar which is found in the homes of millions of people throughout India. Brightly coloured, romantic & in recent years often fanciful & voluptuous. Until Aug 8.

NATIONAL MOTOR MUSEUM

Palace House, Beaulieu, Hants (0590 612345). Daily 10am-5pm. Four rallies during the month involving items from the Museum's collections at Beaulieu. They all start & finish at Beaulieu or never leave it: Aug 1, National Stationary Engine Rally—"Everything works, nothing moves"; Aug 8, MG Car Club Rally; Aug 15, Graham Walker Memorial Run—20 miles through the New Forest; Aug 22, Morris Minor Rally. £2.80, OAPs & children £1.40.

PLATT HALL

Gallery of English Costume, Rusholme, Manchester. (061-224 5217). Tues-Fri 10am-6pm. **Chic 1920-40.** The complete range of the best people's clothes, including beaded & bias-cut evening dresses, beach pyjamas & top hats. Until Sept 30. **Births, Marriages & Deaths.** Victorian christening robes, maternity binders, bridegrooms' waistcoats & widows' veils. Until Sept 30.

SAINSBURY CENTRE FOR VISUAL ARTS

University of East Anglia, Norwich (0603 56161). Tues-Sun noon-5pm. **Treasures of the Tower of London Armouries.** Fine pieces from the Tower, where the Director of the Sainsbury Centre was once Keeper of the Blades. Until Aug 29. 50p.

WATFORD MUSEUM

194 High St, Watford, Herts (92 32297). Mon-Sat 10am-5pm. **Historic Models.** Choice items illustrate the range of the collection formed by Beatties Model Ships, which is preserved at the firm's Watford branch. Until Aug 14.

WEALD & DOWNLAND OPEN AIR MUSEUM

Singleton, Chichester, W Sussex (024363 348). Daily 11am-5pm (with rests) **Brass Rubbing Workshop.** Illustrations & demonstrations of brass rubbing by skilled practitioners. Aug 7-14. £1.20, OAPs, students & children 70p.

YORKSHIRE MUSEUM

Museum Gdns, York (0904 29745). Mon-Sat 10am-5pm, Sun 1-5pm. **The Vikings in England & in their Danish Homeland.** Covers 8th-11th centuries & attempts the difficult task of convincing us that the Vikings were better than we thought. Exhibits from museums in Britain & Scandinavia. About half come from the Coppergate excavations in York itself. Until Sept 30. £1.50, children 75p.

BRIEFING

RESTAURANTS

ALEX FINER



ROBIN LAWRY

AL FRESCO and I are old friends. Whenever possible I renew the acquaintance on terraces large and small all over Europe, in courtyards with grape-vines providing shade, by waterfronts where boats bob and old fishermen mend their nets. It's hard (but certainly possible) to match such pleasures in London. Whenever temperatures soar into the 70s for more than a day or two, tables quickly stretch across pavements, expand into pedestrian precincts and fill alleyways. The metropolis goes continental. But where are the terraces and courtyards away from the fumes?

First port-of-call was **Four Seasons**, cunningly concealed in an Islington residential side street. The ground floor of the terraced Victorian building has been converted into kitchens and intimate dining for no more than 20. If the sun shines, the courtyard at the back is pressed into service. A beach parasol in one corner sports a tasselled fringe reminiscent of a Hawaiian grass skirt. The food, however, is mainline French. The owners are the French chef and his wife who create a thoroughly haute cuisine treat.

There is a set lunch available at £9.80, which on the day in question consisted of cold cucumber soup, chicken with tarragon and choice of dessert. The à la carte menu changes every 10 weeks. The quartered smoked quail at £2.50 was quite delicious, served with some boiled quail's eggs. It is nicely described as *la caille fumé et son nid*. The sampled main courses were a roast breast of duck, off the bone, sliced and dressed in a light and satisfying Mandarin liqueur sauce. The noisettes of lamb came garnished with a sauce of redcurrants which looked a picture and, according to my discerning companion, tasted a treat.

The fresh vegetables were served on a sideplate without special request. This practice enjoys my enthusiastic support as did the vegetables themselves. My companion was still peckish and chose the chocolate cheesecake which lurked among the desserts. With coffee and Perrier, and an excellent bottle of house red burgundy for £5.10 (French bottled, selected and shipped by Bouchard Ainé) the bill came to £31.30.

Islington also offers outdoor eating at Frederick's which lies among the antique shops in Camden Passage. I set off instead to Camden Town

where **Le Routier**, also close to weekend market stalls, overlooks the Regent's Canal. The atmosphere is informal and, when the gods allow, the restaurant transfers itself out of doors next to the lock, the long canal boats and the imposing Victorian architecture. A notice by the last row of tables warns "Danger Deep Water". In such picturesque surroundings, the food is *bistro* French. An imaginative and tasty starter proved to be deep-fried Camembert with gooseberry preserve at £1.45. The crab-stuffed mushrooms at £1.85 suffered from being served in a pool of butter. The rack of lamb *aux herbes* at £7.25 was served pink as requested while the escalope at £5.95 came with a cream Calvados sauce. Mixed fresh vegetables are included. Highlight of the dessert course was *crêpe le Routier*, packed with fresh strawberries at £1.95. There is also a coffee le Routier with Calvados and cream at £1.65. The house wine is £5.50 a litre and a Sancerre Cave St Vincent 1980 was £7.80. It's as close in London as I could get to that pleasant holiday sensation of eating outdoors beside a friendly small harbour, lights twinkling on the water.

What Le Routier is to NW1, so **Meridiana** is to SW3. Meridiana is Italian—a stark clean décor and white tablecloths. It also presents the distinct disadvantage to the dedicated outdoor diner of being unable to guarantee a booking on the open-air first-floor balcony which seats about 35 and overlooks Fulham Road with its several bus routes. The Saturday night clientele was too trendy for my taste, but could not detract from fine food which included a fresh fish soup with garlic at £3.20—a true whiff of the Mediterranean—and fresh sea bass cooked on a charcoal grill completed the commendable meal. The menu is also strong on pasta. White carafe wine was £4; a dry, white Orvieto Classico 1980 was £7.10. Not a cheap venue—but then, judging by the flash cars littering the pavement outside, few customers seemed in need of the convenient No 45 bus.

There are less expensive ways of dining outdoors in London—and I don't just mean sandwiches in the park. There are the Greek restaurants of Charlotte Street, hamburger havens such as the Hard Rock Café in Piccadilly and considerable choice in Covent Garden. The drawback in most cases is the limited number of tables available out of doors and their proximity to exhaust fumes. Still, it makes a change from tobacco smoke indoors.

Four Seasons, 69 Barnsbury St, N1 (607 0857). Mon-Fri 12.30-2.30pm, Mon-Sat 7pm-11pm. cc A, Bc.

Le Routier, Camden Lock, Commercial Pl, NW1 (485 0360). Daily 12.30-2.30pm, 7-11pm. cc A, AmEx.

Meridiana, 169 Fulham Rd, SW3 (589 8815). Daily 12.30-3pm, 7pm-midnight, cc All.

THE ILN GOOD EATING GUIDE

A changing selection of ILN recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£30; £££ above £30.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx=American Express; DC=Diner's Club; A=Access (Master Charge); and Bc=Barclaycard (Visa). Where all four main cards are accepted this is indicated as cc All.

Bistro d'Agar

1a Beauchamp Pl, SW3 (589 3982). Mon-Sat noon-3pm, 7-11.30pm.

Dark, unpretentious French ambience with oil-cloth-covered tables & the day's special dishes chalked up on blackboards. Cheerful service & good value. cc All £

Boyle's

53 Dorset St, W1 (487 4022). Mon-Sat 8am-11pm, Sun noon-10.30pm.

A new brasserie suitably equipped with newspapers in a rack, 20 wines available by glass or bottle & a short, inexpensive menu. Full marks for the smoked salmon & scrambled egg. cc A, Bc, DC £

Café Royal Grill Room

68 Regent St, W1 (437 9090). Daily 12.30-2.30pm (except alternate Sats), 6.30-11pm.

The extravagance of the décor may be a bit indigestible to modern taste, but those robust enough to enjoy its rococo indulgences are also likely to be rewarded by the cuisine which is rich

French. cc All £££

Drakes

2a Pond Pl, SW3 (584 4555). Daily 12.30-2.15pm, Sun until 2.45pm, 7.30-11pm, Sun until 10.15pm.

Spacious & pleasant, excellent service. The wine is not cheap, but much recommended are the salmon trout, the liver & the suckling pig. cc All ££

A l'Ecu de France

111 Jermyn St, SW1 (930 2837). Mon-Fri 12.30-2.30pm. Mon-Sat 6.30-11.30pm, Sun 7-10.30pm.

Mainstream Parisian where the service is almost a meal in itself. Caviar, for those who own or rob banks, is £16 an ounce. Popular for parties. cc All ££

Gay Hussar

2 Greek St, W1 (437 0973). Mon-Sat 12.30-2.30pm, 5.30-11.30pm.

Small, lively Hungarian restaurant. Hearty appetites an advantage, as well as a readiness to experiment with such exotic dishes as iced cherry soup, stuffed cabbage with dumplings & saddle of carp. cc None ££

Gaylord

79 Mortimer St, W1 (580 3615). Mon-Sat 12.30-3pm, 6-11.30pm, Sunday 6-11pm.

Spacious Indian restaurant offering northern Indian specialities near Oxford Circus. cc All ££

Les Halles

57 Theobalds Rd, WC1 (242 6761). Mon-Fri noon-3pm, 7.30-10.30pm.

Good French provincial dishes in this popular lunchtime executive haunt with its marble-topped tables. cc All ££

Langan's Brasserie

Stratton St, W1 (493 6437). Mon-Fri 12.30-2.30pm, 7-11.30pm, Sat 8pm-12.15am.

Most go to gawp or to be seen—but the menu is imaginative & Peter Langan still packs them in at this large & bustling source of gossip column stories. cc All ££

The Last Days of the Raj

22 Drury Lane, WC2 (836 1628). Mon-Sat noon-2.30pm, 6-11.30pm, Sun 6-11.30pm.

This Bangladeshi co-operative deserves its reputation for fine Indian food. Excellent vegetables, delicate spices, sizzling tandooris. cc All £

Lee Ho Fook

15-16 Gerrard St, W1 (734 8929); 5-6 New College Parade, NW3 (722 9552); 4 Maclesfield St, W1 (437 3474). Daily noon-11.30pm.

Tim sums, those delicacies that give you range without too great cost, available until 5pm, thereafter excellent & friendly Chinese. cc All ££

Ménage à Trois

11 Beauchamp Pl, SW3 (589 4252). Mon-Sat 11.30am-2.30pm, 5.30pm-12.15am.

Artfully mirrored, smart Knightsbridge basement with cocktails & live piano music. Menu composed of starters in the nouvelle cuisine style; try two dishes each, followed by more ancienne cuisine pud. cc All £££

Mr Chow

151 Knightsbridge, SW1 (589 7347). Daily 12.30-2.45pm, 7-11.45pm.

Peking cuisine in fashionable surroundings. The steamed dumplings, like much of the menu, have stood the test of time. Expensive wine list. cc All ££

Overton's

5 St James's St, SW1 (839 3774). Mon-Sat noon-2.30pm, 6-10.30pm.

Fish above all. One of the old-established London restaurants cheerfully moving unchanged into a new century. cc All £££

The Ritz

Piccadilly, W1 (493 8181). Daily 12.30-2pm, 6.30-11pm.

Michael Quinn, head chef, offers a three-course surprise luncheon, different each day, at £19.50. Recent examples have included oyster salad, breast of chicken wrapped in pancakes with truffle sauce, & champagne sorbet. Pleasant surprises indeed. cc All £££

Rules

35 Maiden Lane, WC2 (836 5314). Mon-Fri 12.15-3pm, 6-11.15pm, Sat 6.15-11.15pm.

What was good enough for Dickens, Thackeray, Chaplin, Barrymore & Olivier remains good enough for the likes of us. Rules OK! It is possible to eat cheaply, too, among the grandeur. cc AmEx, Bc, A ££

The Savoy

The Strand, WC2 (836 4343). Grill: Mon-Fri 12.30-2.30pm, 6.30-11.30pm. Restaurant: daily 12.30-2.30pm, 7.30pm-1am, Sun until midnight.

Feelings are mixed about the refurbished Riverside Restaurant but the famous old Grill remains wonderful & it is possible to eat relatively cheaply. But the lobster was £15.90. cc AmEx, Bc, A ££

Sheraton Park Tower, Le Café Jardin

101 Knightsbridge, SW1 (235 8050). Daily 7am-midnight.

Airy & cheerful, the food plain & not expensive for the area. Desserts & cheeses much recommended. cc All ££

Terrazza Restaurant

19 Romilly St, W1 (437 8991). Daily noon-2pm, 6-11.30pm.

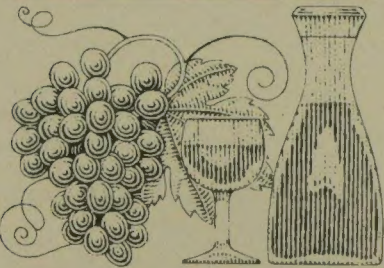
Cool, beautifully tiled, popular with foreigners who remember its fame in the 60s. In one woman's opinion the spaghetti carbonara is the best in the world. Helpings are generous to a fault. cc All ££

Wheeler's

19 Old Compton St, W1 (437 2706). Mon-Sat 12.30-3pm, 6-11pm.

Three floors of fish, starched tablecloths & attentive service. Good value but not cheap. If living it up, Wheeler's Number One oysters & lobster thermidor. cc All ££

WINE BARS



Wine bar information based on *Which? Wine Guide 1982*, published by Consumers' Association and Hodder & Stoughton at £5.95. Where two prices for a wine appear (e.g. 60p/£3), the first is for a glass & the second for a bottle.

Downs

5-6 Down St, W1 (491 3810). Mon-Fri noon-3pm, 5.30pm-midnight, Sun noon-3pm, 7-11.30pm.

Here is an enterprising bar which is inviting with its pretty lighting & cosy atmosphere, & provides a substantial list of more than 90 wines. House red & white come from Burgundy & are of quality at 70p/£3.35 for the red & £3.45 for the white. There is also a good house white from Germany, slightly cheaper at £3.15 a bottle. The quality of the list generally is high & they obviously do well with 1971 Dom Pérignon at £27 & 1971 Ch Lafite at £26. House claret is full & also reasonable at 95p/£4.75. Food, too, is good value for the area with a menu that changes daily. Starters such as avocado & salmon mousse are from £1.70 & main courses such as casseroles & poached fish are about £4.25. A DJ plays records every night except Sunday. The atmosphere is a smart but informal combination of bar/bistro & welcome in this area.

Jimmie's

Kensington Palace Barracks, Kensington Church St, W8 (937 9988). Mon-Sat noon-3pm, 5.30-11pm, Sun noon-2pm, 7-10.30pm.

There is a covered area at the back & a garden patio where the taped or live music doesn't penetrate quite so strongly as in the main bar which is large, dark, candlelit & noisy. The list shows about 60 wines, including vintages, & is very reasonable. House wines are only adequate at £3.10-£3.50 a bottle (prices are higher in the evening), but there is good value from some of the clarets—1972 Ch Palmer is £9 & halves of 1961 Ch l'Angelus are £7.20. Terenger & Duc de Beaumont are house champagnes at £4.50. The blackboard lists special offers & is often worth watching for other well priced champagnes. There is a full menu with home-made hamburgers & sausages the speciality.

This month's wine auctions include:

Aug 10, 11am. End of bin claret, burgundy & French regional wines. Bonham's, Montpelier St, SW7 (584 9161).

Aug 16, 6pm. Fine & inexpensive wines, spirits & cigars. Christie's South Kensington, 85 Old Brompton Road, SW7 (581 2231).

Peta Fordham's wine of the month

A very fine Fino sherry, Croft Delicado, £3.59 from Peter Dominic, with a particularly full "flor" nose. It is good enough to stand up to the current fashion for serving on the rocks, though it is a shame. Bone dry and produced from some of Croft's finest wines.

BRIEFING

OUT OF TOWN

ANGELA BIRD

SCOTLAND is the place to be this month for entertainment. As well as Edinburgh's Festival and Film Festival starting on August 22, there is a month of fringe events from August 16 and the annual Military Tattoo, from August 20, which is set against the majestic outline of Edinburgh Castle. Many Scottish towns hold traditional Highland Games including Bridge of Allan, near Stirling (on August 7) and Perth (August 15).

□ Birmingham has 100 miles of canals, more than three times those of Venice. This month there are two canal boat rallies in the area celebrating this surprising fact and offering an opportunity to see what has been accomplished so far in the recent restoration of this long-neglected leisure asset. On August 14 and 15 you can take boat trips along the canal from Birmingham or West Bromwich, while over the bank holiday weekend about 500 boats are expected to gather at Langley on the city's outskirts.

□ Plague Sunday is commemorated on August 29 in the Derbyshire village of Eyam. It recalls the heroic sacrifice made by the villagers during an outbreak of the Black Death, when they voluntarily isolated themselves to contain the infection, leaving money by a well in jars of vinegar to be exchanged for food. Only 41 of the 300 villagers survived.



Piping in the Edinburgh Festival: the Military Tattoo from August 20.

July 31-Aug 7. **Royal National Eisteddfod of Wales.** Competitive festival of Welsh music, drama & literature & displays of arts & crafts. The Pavilion, Swansea, W Glamorgan (0792 467303).

July 24-Aug 7. **Buxton Festival.** This year's festival celebrates the centenary of Kodály's birth. Opera House, Buxton, Derbys (0298 71010, cc 0298 78939).

July 27-Aug 10. **Harrogate International Festival.** This year's festival celebrates anniversaries: Haydn, Paganini, Clementi, Joyce, Woolf, Stravinsky, Walton & Rodrigo. Harrogate, N Yorks (0423 65757).

Until Sept 18. **Churchill Son et Lumière.** Review of Winston Churchill's life, recorded by Barbara Jefford & television's recent Churchill, Robert Hardy. Seats are under cover in case of bad weather. Chartwell, Nr Westerham, Kent (073278 483). Until Aug 6, 9.45pm; Aug 7-20, 9.15pm. Tues, £3.50, Wed-Sun & Aug 30, £4.50-£5.50.

Aug 4-7, 8.15pm. **Colchester Searchlight Tattoo.** Open-air display by the armed services, 20 bands & 1,000 musicians, illuminated by the country's last searchlight unit. Firework finale for evening performances. Castle Park, Colchester, Essex. Sat matinée at 3pm. £1-£7.50 (0206 73000).

Aug 7, 5pm. **Axe Valley Miniature Boats Launch.** Gala evening with band & sideshows & at 9pm dedication & launch of 1,000 miniature boats on the River Axe, each bearing a lighted candle to commemorate a life saved in Lyme Bay by the RNLI in the last decade. Axminster, Devon.

Aug 14, 15, 10am. **Birmingham Canal Navigation Rally.** Canal enthusiasts take their boats from Cambrian Wharf, Birmingham to West Bromwich on the first day & on Sun through locks to Walsall. Those without their own boats can take a half-day pleasure trip from Cambrian Wharf at 10am on Sat, £2, children £1, or on Sun from Great

Bridge, W Bromwich. Shorter trips on Sat & Sun pm. W Midlands.

Aug 19-21. **Southport Flower Show.** Second in size only to springtime's Chelsea Show, with masses of summer flowers in a 1½ acre marquee, outdoor gardens, trade stands, displays & fireworks. Southport, Merseyside. Thurs 10am-9pm, £3.60, children £1.70; Fri 9am-9pm, £3.30 & £1.60; Sat 9am-5.30pm, £2.90 & £1.40.

Aug 19, noon. **Grasmere Sports.** Traditional Lake District fun & games including hound trails, fell-running & curiously-dressed Cumberland wrestlers. Grasmere, Nr Ambleside, Cumbria. £1, children 50p, car park £1, grandstand £2.50 extra.

Aug 20-22. **Bristol International Balloon Fiesta.** Mass ascent of about 40 balloons, daily 6-8am & 5-7pm; Sat, Sun, all-day events including hang-gliding, parachuting & frisbee displays. Ashton Court Estate, Bristol.

Aug 20-Sept 11. **Edinburgh Military Tattoo.** Music by massed pipes & drums & military bands & displays. Castle Esplanade, Edinburgh. Mon-Wed 9pm, Fri, Sat 7.45pm & 10.30pm. £2.50-£5, box office 1 Cockburn St, Edinburgh 1 (Prestel 36084).

Aug 21, 9am-3pm. **Human-Powered Vehicle Championship.** Extraordinarily-shaped machines compete to beat the world record for a human-powered vehicle of 58mph for a one-man machine & 62mph for the two-man version. Madeira Drive, Brighton, E Sussex; Aug 22, noon-2pm. Road race trials. Brand's Hatch, Fawkham, Kent.

Aug 21, 22, noon-6pm. **Cider & Beer Festival.** Fourth year for this festival of south-east beer & cider. Valley Wine Cellars, Alfriston, E Sussex (0323 870532). £2.50 (£2 if booked in advance) includes a glass & the first two half-pints.

Aug 21-31. **International Festival of Lace.** The central event is an exhibition of christening robes of different periods including those of Theodore Roosevelt, the Marquis of Bath, Mark Phillips, & Jan Leeming's son. Mon-Sat 10am-5pm; Aug 24, lace auction; Aug 25, Sponsored lace-making; Aug 30, Open Day with demonstrations. English Lace School, 42 St Peter's St, Tiverton, Devon (0884 253918) & Tiverton Castle.

Aug 22, 11am. **International Birdman Rally.** From 1pm this year's 37 competitors will try to fly like birds for 50 metres & win £3,000. The Pier, Bognor Regis, W Sussex.

Aug 22-27. **Three Choirs' Festival.** First held in 1720 & reputed to be the oldest music festival in Europe. Choral works performed in the Cathedral are mainly by British composers & include new works by William Mathias & Geoffrey Burgon. Hereford Cathedral, Hereford & Worcester (0432 279555).

Aug 22-Sept 4. **Edinburgh International Film Festival.** Some 70 new feature films screened in the new Filmhouse complex; selected films linked to audience discussions with film-makers. 88 Lothian Rd, Edinburgh (031-228 2688).

Aug 22-Sept 11. **Edinburgh International Festival.** Performances by artists from over 20 countries with special emphasis this year on Italian music & theatre; performances by Dresden State Opera & the American Repertory Theatre; major exhibition of British watercolours; Aug 22, 2.30pm. ➔



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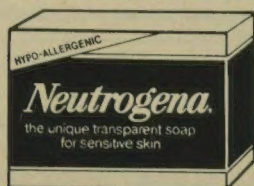
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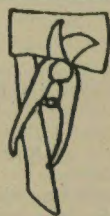
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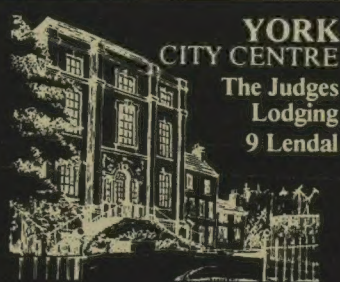


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BRIEFING

OUT OF TOWN CONTINUED



Kate O'Mara in *The Taming of the Shrew*: part of Arundel's festival starting on August 27.

Festival Cavalcade, Princes St. Information 21 Market St, Edinburgh 1 (031-226 4001); box office 031-225 5756, cc A, AmEx.

Aug 25, 2pm. **Parade of Tall Ships.** On their return from Portugal the tall ships assemble at Southampton (Aug 21-24), then leave via Southampton Water & the Solent. Hants.

Aug 27-Sept 5. **Arundel Festival.** This year's guests include The Ukrainian Dance Company, the New Shakespeare Company with the Regent's Park production of *The Taming of the Shrew* & the Orchestra of St John's Smith Square. Arundel, W Sussex (0903 883474).

Aug 28, 29, 10am. **Surf Life-Saving National Championships.** Teams of life-savers compete in sprints, swimming races & various types of surf rescue events. Perranporth, Cornwall.

Aug 28-30, noon. **National Hovercraft Racing Championship Meeting.** Two-man hovercraft buzz over land & the River Avon, 8 miles from its source. If the noise is too much, seek tranquillity in the William-&-Mary house or visit the motor cycle museum. Stanford Hall, Lutterworth, Leics. £1, children 50p; house approx 50p, 25p; museum approx 50p, 25p.

Aug 28-30, 10am-7pm. **National Waterways Rally.** Hundreds of canal craft, historic & modern, gather in the Black Country. Tiford Pools, Langley, Nr Oldbury, Birmingham. 60p, children 30p.

Aug 29, 3.30pm. **Plague Sunday Service.** Commemorates the way the plague-smitten villagers of Eyam voluntarily isolated themselves at the time of the Black Death. Three of the parish wells are dressed from Aug 28-Sept 4. Cucklet Delph, Eyam, Nr Bakewell, Derbys.

GARDENS

Clare College Fellows' Garden. Two acre garden on the Cambridge Backs with trees, pond, scented & gloomy gardens & colour-matched borders. Queen's Rd, Cambridge. Aug 8, 2-7pm. 50p, children 10p.

Longleat House. Elizabethan house offers dolls' houses, Victorian kitchen & a park with boating, fishing & maze. Aug 13-25, Seaspray, festival of flower arrangements throughout the house organized for Maritime England by the British Epilepsy Association. Warminster, Wilts. Daily 10am-6pm. £1.50, OAPs & children 60p (during Seaspray, £2 & 80p); safari park £1.50, OAPs & children £1.

Parham Park. Elizabethan house with portraits, furniture & rare Stuart needlework & tapestries; 4 acres of walled gardens with herbaceous borders & herb garden. Nr Pulborough, W Sussex. Wed, Thurs, Sun & Aug 30, house 2-6pm, garden 1-6pm. House & garden £1.50, OAPs & children £1, garden only 50p.

Stowe School Gardens. Landscaped garden, the work of many famous designers, with Palladian bridge follies & temples. Stowe, Nr Buckingham. Aug 14, 15, 11am-6pm. County cricket match, Bucks v Beds. Fri-Sun & Aug 30, 1-6pm. 50p, OAPs & children 35p.

Weston Park. Typical English country house with art collection; gardens & park by Capability Brown; lakes, nature & architectural trails; adventure playground & miniature steam railway. Nr Shifnal, Salop. Tues-Thurs, Sat, Sun & Aug 30, house 1-5pm, park 11am-5pm. £1.70, OAPs & children £1.20.



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